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Brian Setzer

Billy Butler

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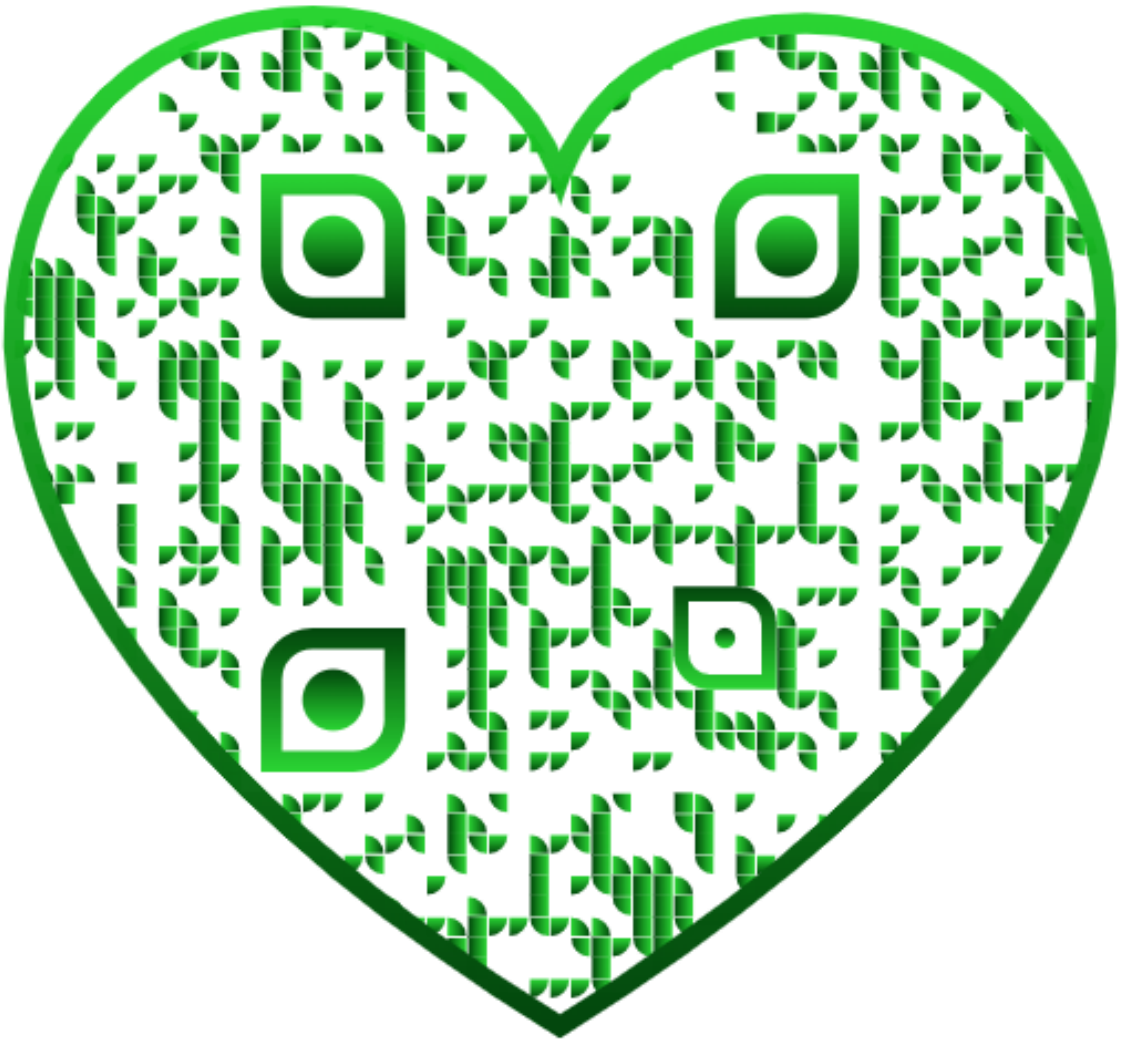
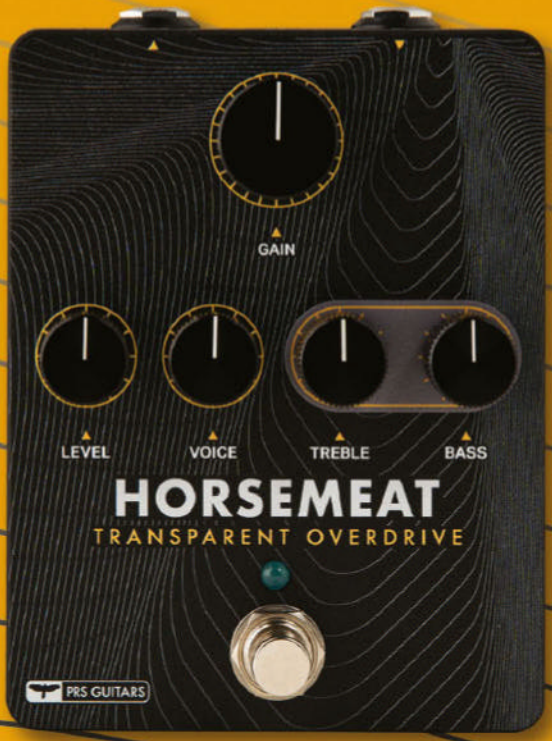


INTRODUCING...



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– Paul Reed Smith

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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album First Light is out now on CD, iTunes and Amazon.

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WELCOME

THERE"S SOMETHING magical about listening to guitar-based music from many decades ago. Aside from the sound of the guitars recorded through old mics and mixing desks, it's the vocabulary and means of expression that intrigues and excites most. It's a time before the UK's players came to dominate blues with their raucous licks and overdriven tones in the 60s. Go back a decade to hear early BB King, Buddy Guy, and Alberts - Collins and King. The music was blues, rhythm and blues, often jazz infused, with rock and roll just a stone's throw away. It was fertile ground, full of rhythmic playing for both riffing and soloing contexts.

Go back a little further to the 40s, into the 50s and you'll discover a style that's somewhat out of today's mainstream but will still draw people in to hear and play it, given half a chance. Jump blues is the name and it's an uptempo blues music with a dash of jazz due to it coming out of the 30s big band era, and usually played by combo bands with horns.

Jump blues, certainly for our purposes, is guitar driven. The six-stringers that have come to represent the style include T-Bone Walker (probably the atom of all blues guitar-based greatness), Billy Butler, Tiny Grimes, Bill Jennings and Jimmy Liggins.

If you're having a hard time recalling some of these players you're not alone, as they're largely forgotten now. However, they were important guitarists who shaped the subsequent blues developments in the 50s and 60s. Jump blues does still exist today, the most famous being presented by Brian Setzer, whose playing is steeped in older styles but with various modern twists. When you turn to page 14 you're going to deep dive into this world of rhythmic jazzy blues where 'the good stuff' exists in spades. The colour notes of 6ths and 9ths, intriguing chromatically infused entrances and exits to chord tones, sassy quarter-tone bends and ambiguous phrasing that skirts around the 3rd of a chord. It's a treasure chest of great lead lines that will please your hands and ears, as well as entice people to listen to you play. Andy Saphir is your expert guide while Chris Corcoran is interviewed about the style; he's one of the best UK players that revels in this music to appreciative audiences everywhere. Until the next issue: keep happy, keep listening and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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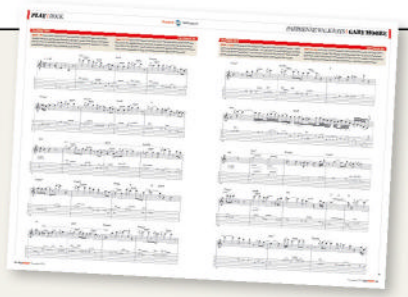
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

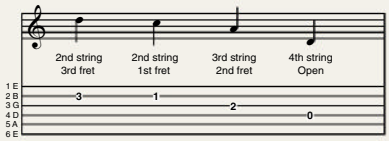
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...

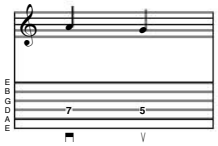


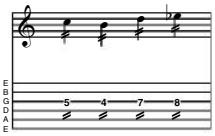
MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

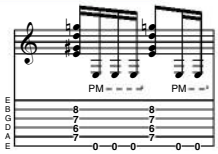
TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

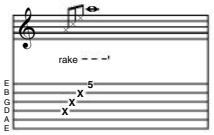
PICKING

Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

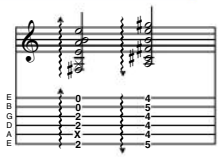
Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting

Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake

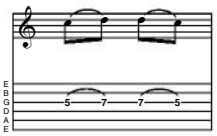


Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

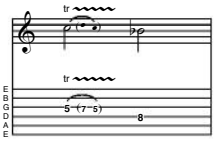
FRETTING HAND

Hammer-on & Pull-off

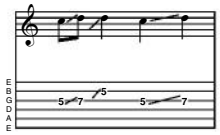


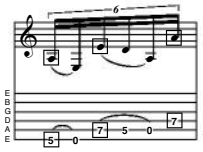
Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

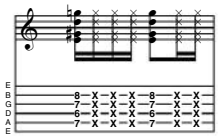
Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

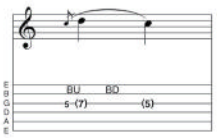
Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting

X markings represent notes muted by the fretting hand when struck by the picking hand.

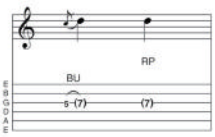
BENDING AND VIBRATO

Bend up/down



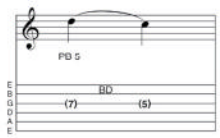
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed fret, before releasing.

Re-pick bend

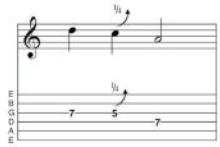


Bend up to the pitch shown in the brackets, then re-pick the note while holding the bend at the new pitch.

Pre bend

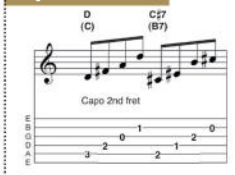


Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

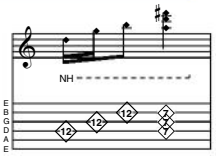
Capo Notation



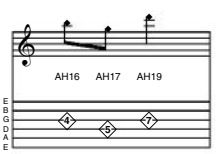
A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

HARMONICS

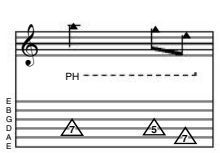
Natural harmonics



Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

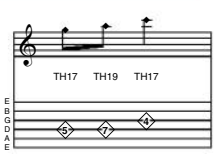
Artificial harmonics

Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

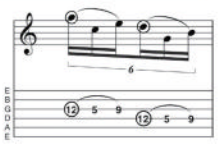
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

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COVER STORY

Jump, jive and wail like the jazzy giants of the 40s, 50s and beyond

SCAN TO GET OUR WEEKLY NEWSLETTER

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60 SECONDS WITH... JUSTIN HAWKINS/GRAHAM GOULDMAN

A minute's all it takes to find out what makes great musicians tick. Before they jumped into their (separate) limos we chatted with The Darkness singer-guitarist, plus 10cc's bassist and legendary songwriter.

JUSTIN HAWKINS

GT: Do you have a type of pick that you can't live without?
JH: Dunlop Tortex 0.73mm with a picture of me playing a guitar solo with a boner. Not playing the guitar *with* the boner, just clearly aroused while playing.

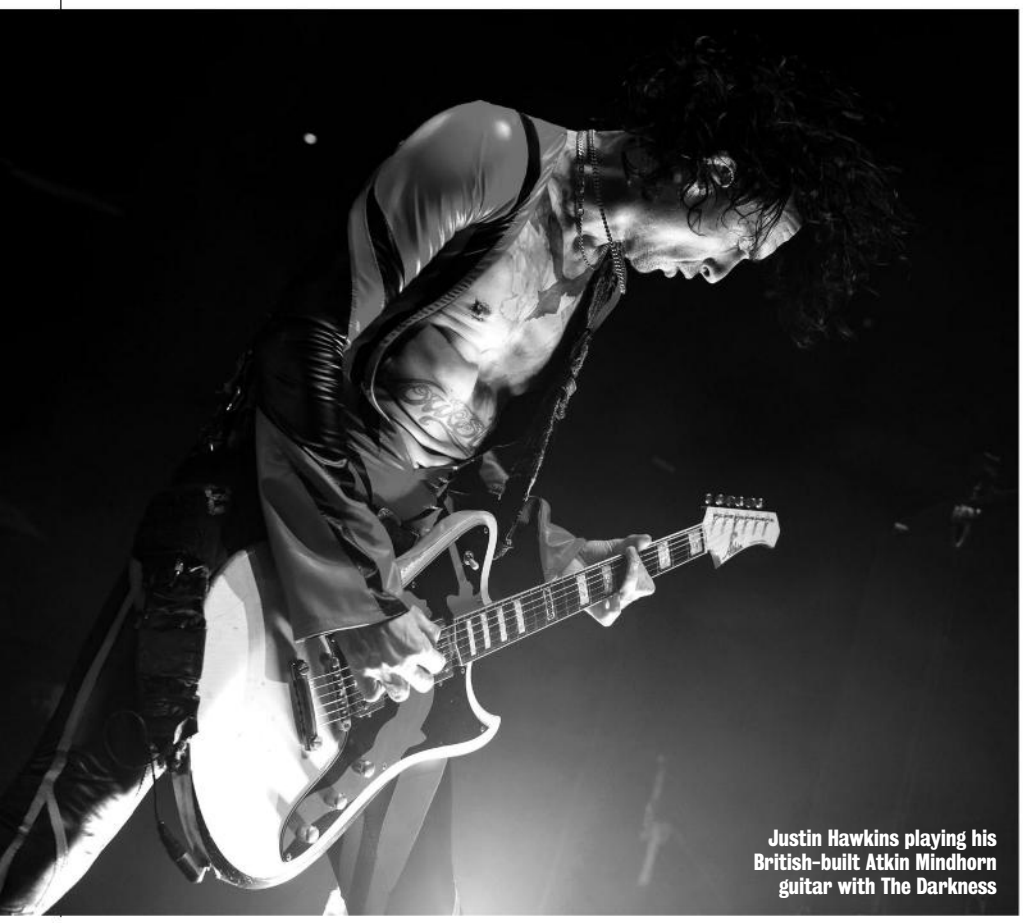
GT: If you had to give up all your pedals but three, what would they be?
JH: The only pedal anybody needs is the forthcoming Permission To Land tone simulator from KHDK. More details soon.

GT: Do you play another instrument well enough to do so in a band?
JH: I've played keyboards. Not because I was good enough at playing, but good enough at editing synth patches and using old-skool Akai samplers effectively.

GT: If a music chart were put in front of you, could you read it?
JH: Very, very slowly.

GT: Do guitar cables really make a difference?
JH: That's a question for my cables boy.

GT: Is there anyone's playing that you're slightly jealous of?
JH: I'm envious of Richie Kotzen's ability. His blend of fingerstyle and flamenco stuff is so organic and impressive but still sounds like a guitar, and not a spaceship taking off.



Justin Hawkins playing his British-built Atkin Mindhorn guitar with The Darkness

GT: Your house/studio is burning down: which guitar do you salvage?
JH: Oh shit, I'm going to stand among them and burn with them.

GT: What's your favourite amp and how do you set it?
JH: I'm a huge fan of Friedman amplifiers and I set it to Stun, with a second Friedman set to DESTROY.

GT: What kind of action do you like to have on your guitars?
JH: Low. Fast.

GT: Who was your first influence to pick up and play the guitar?
JH: Mark Knopfler.

GT: What was the first electric guitar that you really lusted after?
JH: Luke Morley's white Les Paul Custom.

GT: The single best gig you ever did?
JH: The next one.

GT: Your worst playing nightmare?
JH: I love every gig. Even when everything breaks and goes wrong.

GT: What's the most important musical lesson you ever learnt?
JH: You can't polish a turd.

GT: Do you still practise?
JH: Every goddamn day.

GT: Any pre-gig warm-up routine?
JH: For my voice. I don't warm up my hands because I like the surprise element.

GT: If you could put together a fantasy band with you in it, who would the others be?
JH: Brian May, Roger Taylor, John Deacon and Fred Mercury, with me on the tambourine.

GT: Greatest guitarist that's ever lived?
JH: John Frusciante.

MATTHEW BAKER / GETTY IMAGES

GT: A solo you really wish you had played?
JH: Nuno Bettencourt's Get The Funk Out solo. And the slide solo on Victim Of Love by The Eagles.

GT: Solo/song of which you're most proud?
JH: I'm proud of everything I've done with my brother. We're lucky because we get to do this together.

GT: What would you most like to be remembered for?
JH: I don't care if anybody remembers me. I can hardly remember myself.

GT: What are you up to at the moment?
JH: 20th Anniversary PTL touring and special edition release, producing singer songwriter Désirée Mishoe, being a dad. Just awesome stuff all the time.

The Darkness play an 11-date UK tour between June 20th and August 15th 2024.

GRAHAM GOULDMAN

GT: Do you have a type of pick that you can't live without?
GC: Heavy 1mm. Anything else feels flimsy.

GT: If you had to give up all your pedals but three, what would they be?
GC: A Fishman Aura pedal for my acoustic stage guitar, an Ampeg preamp for my stage basses, and a Hall And Collins Signature Echo.

GT: Do you play another instrument well enough to do so in a band?
GC: No, only guitar and bass.

GT: If a music chart were put in front of you, could you read it?
GC: If it were a chord chart, yes.

GT: Do guitar cables really make a difference? What make are yours?
GC: No, and I have absolutely no idea what make I use.

GT: Is there anyone's playing that you're slightly jealous of?
GC: Hank, Jeff, Brian, Mark, and many, many others.

GT: Your house/studio is burning down: which guitar do you salvage?
GC: My 1968 Gibson Everly Brothers guitar. I bought it new and I played it on lots of 10cc recordings.

GT: What's your favourite guitar amp and how do you set it?
GC: I have a 1961 Vox AC30. There's no treble boost on it but I plug into the brilliant input with the tone control turned all the way up.

Graham Gouldman fronting 10cc playing his own Atkin guitar, 'The 43' acoustic

ROB VERHORST / GETTY IMAGES

GT: What kind of action do you like to have on your guitars?
GC: Low.

GT: What strings do you use?
GC: 10-46 on my electrics, 12-53 on my acoustics and 105-045 on my basses. I use Elixir for electric and acoustic and Bass Centre strings for the basses.

GT: Who was your first influence to pick up and play the guitar?
GC: Hank Marvin.

GT: What was the first electric guitar you really lusted after?
GC: A Fender Stratocaster.

GT: The single best gig you ever did?
GC: The Royal Albert Hall last year.

GT: Worst playing nightmare?
GC:
Usually my guitar cutting out due to wireless issues.

GT: What's the most important musical lesson you ever learnt?
GC: Learn to relax a little and leave some headroom.

GT: Do you still practise?
GC: No but I play nearly every day.

GT: Any pre-gig warm-up routine?
GC: Half a glass of red wine.

GT: If you could put together a fantasy band with you in it, who would the others be?
GC: John Paul Jones bass, Jeff Beck guitar, Steve Gadd drums, and Stevie Wonder on keyboards.

GT: Greatest guitarist that's ever lived?
GC: Jeff Beck.

GT: Is there a solo by someone else that you really wish you had played?
GC: Jimmy Page, Stairway To Heaven.

GT: What's the song of your own of which you're most proud?
GC: Bus Stop. (The Hollies)

GT: What would you most like to be remembered for?
GC: My songwriting.

GT: What are you up to at the moment?
GC: We start a big UK tour next March followed by lots of festivals and other gigs.

10cc's UK-wide Ultimate Ultimate Greatest Hits Tour starts on 7th March 2024.

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***The Reality Of Social Media.***

To raise some money for a charity project I offered to host some one-to-one Zoom lessons. I don't do them often but it's great to meet students and help get them through their struggles rather than making best guesses on how to help people I've never met.

But one thing that really shocked me was the negative effect of social media on all these men and women who were all intelligent, successful and over 40, but over half of them said that they 'can't just play naturally like those they see on social media'. That everyone they see plays so 'effortlessly' and 'naturally' and without mistakes or fumbles.

Let's get something straight. Social media presents what people want you to see, and that is most likely their best effort, not the raw truth. When I stumble on something that I think would be good for social media, I think a little about what it is and what its potential value is. It might well be that many people using socials are more spontaneous with posts, but I want to think it through and decide how to present it.

Quite often, if I post a clip of me playing something, it's usually something I am working on already. I don't tend to think about what would be good for social media, although I probably should, and I suspect many do. Recently I was working on an old blues tune called Trucking My Blues Away. My social media manager has been on my case about adding more content so I thought I should share a clip of me playing it. So I leaned my phone on my coffee cup and played it though, but it was a bit lumpy. Did I post it? No, of course not! Why would I post a video of me mangling a song and have everyone think I wasn't any good? So I picked out a small section that was okay, practised it more, then filmed it again.

Only I didn't film it once.

Justin says don't let social media make you feel insecure about your playing

"REMEMBER, SOCIAL MEDIA IS NOT A COMPETITION. THERE'S NO WINNER. AND ENJOYING THE RIDE IS THE PRIZE"

I filmed it half dozen times before it was good enough to post. It's only that 'best take' that anyone sees, and it's easy for us to forget that behind that one moment was a lot of work. That 'effortless' clip wasn't effortless at all.

I hear from other guitarists that use social media about how much work they put into it. I know some people that will work on a 30-second sound bite for days before filming it in a way that looks off the cuff and natural. There are people that have built their careers from it. And as long as you are aware of the facts it's not going to hurt you.

I went to see Tommy Emmanuel last week. Incredible musician, probably the best acoustic guitarist that's ever lived. And while I'm watching him perform songs that combine incredible technique and beauty, I know that behind it there have been thousands of hours of practice and dedication to his craft. We all know that, right? He wouldn't come out and play some half-finished new arrangement and make mistakes. He's showing his best, as performers have since forever. And in this new digital age, social media is the stage on which people perform. It might have started with people posting about their everyday lives, but most professional musicians are going to be posting their best playing, not their struggles.

It's also worth noting that people usually only post positive things. It's very easy to get the impression that everyone is taking amazing holidays, going to awesome gigs and having wonderful adventures all the time. But it's just not reality.

Overuse of social media (any use?) can lead us to a distorted view of life, making us feel inadequate and insecure. I was worried about the kids growing up with this stuff, but recent conversations with visiting babysitters have left me thinking that they understand the game better than those of us that didn't grow up with it. They know people manipulate images and how to use filters, and because they've been doing it themselves their whole life, it's just part of the game. Most of the problems associated with social media come from comparing ourselves to others, so I hope this reminder of the truth behind socials might help you from getting down on your playing, and progress. I feel like sometimes I'm part of the problem; perhaps I should post more of my mistakes, but it feels unnatural not to want to show our best self to the world.

So think of social media as a stage where people are showing you a crafted perspective of their reality. Music, fashion, lifestyle and especially news, everything is delivered from someone's perspective. Sure, some online people are dedicated to showing you reality, but remember it's still curated and calculated.

Watch everything with that perspective and I hope it helps you to stay positive about your own journey with the instrument. Remember, it's not a competition and there's no winner. Enjoying the ride is the prize!

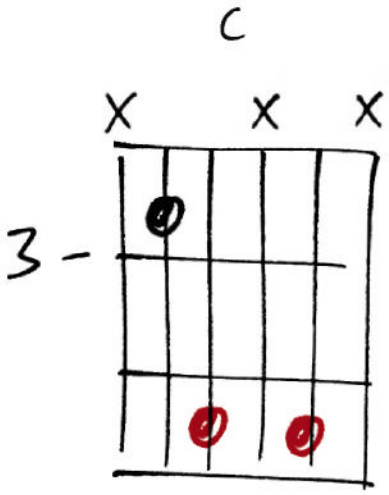
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

BARBARA BUELEN

SUBSTITUTE
Drop 2 Chords (Part 1)

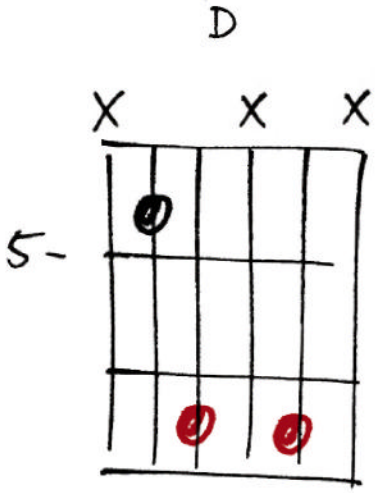
WITH RICHARD BARRETT

THOUGH this isn't a term you hear used every day, 'drop 2' chords are a simple but extremely effective way to add more variety into both your chordal accompaniment and to spice up your lead playing. If it's good enough for Eric Johnson, then surely it's good enough for us! In the never-ending quest to find a new twist on some of the more common guitar chord voicings (or even some more outlandish ones, come to think of it), we've already covered how swapping the bass note with one of the higher notes in the chord can dramatically change its character, especially when put into musical context. With this in mind, in today's Substitute we'll take the second to highest note of certain chord triads, and simply drop it to the bottom. What happens when we do this is that we create some wide-voiced chord triads based on, in this case, C Major, D Major, E Minor and F#m7♭5. Check out the chord boxes below.



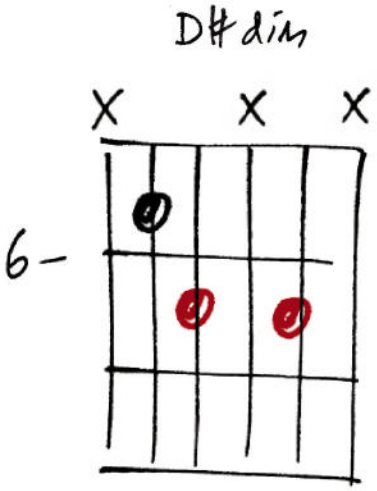
Example 1

INSTEAD of playing the fourth, third and second strings at the 5th fret to give G-C-E (as in a C barre chord), we've taken the second to highest note (the '2') and 'dropped' it, putting the C back in root position but leaving a 'hole' between the G and E. It's not for strummers, due to the unused third string, but a nice way to get Major chord harmonies.



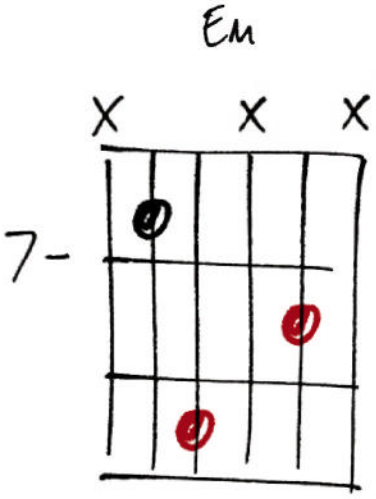
Example 2

SHIFTING up to D is technically the same thing, but we should definitely include it here, because in this context it sets up the transition to the following chord. The A-D-F# triad moves the D note down to the root position in this case. To get you fingers used to these 'strange' chords, I suggest changing between our four chords to gain 'muscle memory'.



Example 3

THIS triad re-jigs a B7 chord into a sort of D# Diminished by taking A-D#-F# (or G♭) and shifting the second highest note (D# on the 8th fret, third string) to root position. This sets us up nicely for the following chord. Explore changing between this and our two previous chords.



Example 4

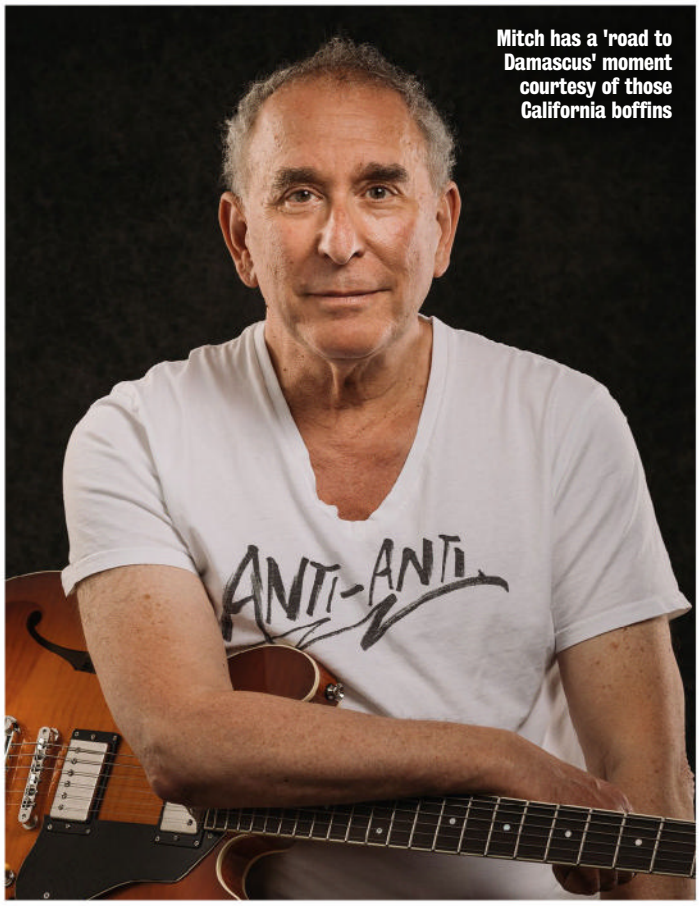
THIS E Minor chord takes the E from the middle (third string) and puts it on the 7th fret of the fifth string. Not so unusual if you've played a barre E Minor chord, you may say, but this has the extended interval between the 5th and the root that characterises this type of voicing.

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Last Century's Model.***

As my friend Dave at Essex Amp Repairs quipped on the first occasion that I availed myself of his services, "Cut me and I bleed Fender". I must admit, I'm not too shabby in that regard myself. My collection of the eponymous all-tube amplifiers currently extends to two 70s silverface Champs, a reissue of the original 57 tweed item, a Super Champ (the Paul Rivera designed 80s classic), a Princeton Reverb reissue and two Fender Deluxe Reverbs, both stripped down and rebuilt as hand-wired copies of the 63 model. Of course, I fully admit to this Luddite predisposition and my antipathy to almost all guitar-based products based on design and technology post 1948.

However, from time to time I've been known to dip a mitt in the maelstrom of modernity. For example, I purchased one of the first Parker Flys, an instrument that incorporates all the cutting-edge design a man could ever desire. It was strategically placed for maximum effect in the window of one of New York's famous axe emporia, bright red and looking as if it could be a prop from an episode of The Jetsons. I had to make it mine. And, after some protracted haggling reminiscent of a Turkish bazaar (but without the necessity to marry the proprietor's daughter), I did. All of which represents a feeble attempt to segue seamlessly into this month's tale of surprise and delight.

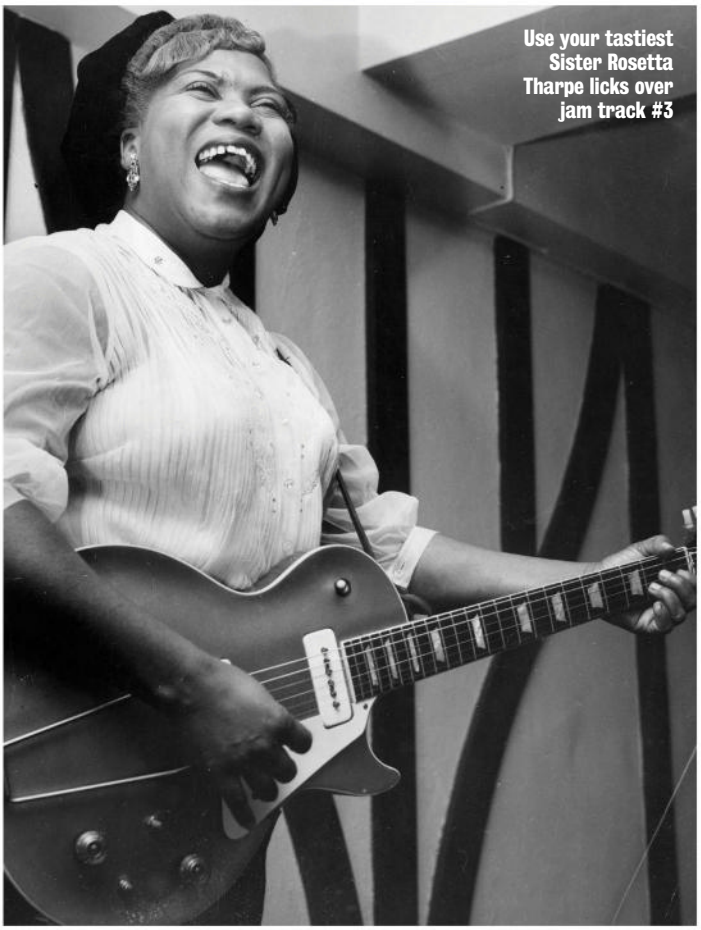


Mitch has a 'road to Damascus' moment courtesy of those California boffins

It was late December, which can mean only one thing in my world - time to prepare for the annual bunfight that is Strictly Come Dancing - The Live Arena Tour. Among other things, this series of random visits to the nation's sheds includes five-and-a-half weeks of gambling that my trusty Mesa Boogie Nomad will fire up every night. Let's face it: despite regular servicing and a heavy-duty flight case, you never quite know when a tube amplifier will decide to embarrass its owner. Being of a conscientious disposition, I always carry a wee ZT Electronics Lunch Box on the truck. It is to the Nomad what a space saver tyre is to a...er, tyre. Put succinctly, it'll get you home. Just. However, this year I decided to perform some research (courtesy of Messrs Google, Cyberspace and Google) in a quest to obtain a more grown-up but still reliable touring product as backup. In less time than it takes to type 'Best lightweight, non-valve backline gear solutions for Mitch Dalton's amp anxiety', my attention had been drawn to the result: Fender Deluxe Reverb Tonemaster. Shome mishtake surely? As any fule kno, the Deluxe is a tube amp and always has been. But there it was, complete with a photograph of the iconic item that has always looked just 'right' from the moment it rolled out of Leo's workshop. But wait. On closer inspection, a small badge entitled 'Tonemaster' was the one visible indication that something different might be occurring within the bowels of this classic. It turns out that the clever coves from California have digitally modelled the circuitry of their own product, fitted a posh speaker and used lightweight pine in the cabinet's construction. So, it is bereft of fragile valves, requires no programming or editing, looks and operates exactly like the original, and weighs half as much. At this point, I almost didn't care what the thing sounded like. They'd had me at '...weighs 24 pounds'. I bought it immediately on a carefully considered impulse. It arrived from Holland within 36 hours. I used it on a studio date the next day, covering many styles of popular music. And I can report that it sounds exactly like a Fender Deluxe Reverb. You might wish to read that last seemingly prosaic sentence again. Because, at least to a traditionalist like me, it's mindblowing. Now, don't ask me how modelling works. You'd be better off explaining electricity to a caveman. But I've now ordered a Princeton Reverb Tone-master. Bleed Fender? Haemorrhage, more like!

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

Deluxe Reverb Tone Master: you can pick it up with one finger!


Use your tastiest Sister Rosetta Tharpe licks over jam track #3

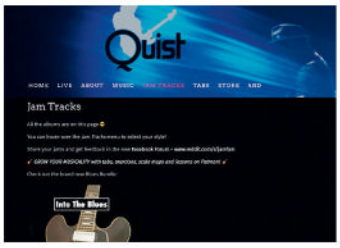
RON CASE/KEYSTONE/GETTY IMAGES

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Slowhand Blues (A)
We start with a slow jam in A, where you can mix the A Major Pentatonic scale (A-B-C#-E-F#) and A Minor Pentatonic (A-C-D-E-G) for some of those sweet Clapton-esque vibes!

2 Piano Jam – A Minor
Next up is an entirely different kind of jam in A Minor, with just a solo piano - great for practising your timekeeping and clarity of phrasing. Use our trusty friends A Minor Pentatonic (A-C-D-E-G) and the harmonically fruitful A Minor scale (A-B-C-D-E-F-G) .



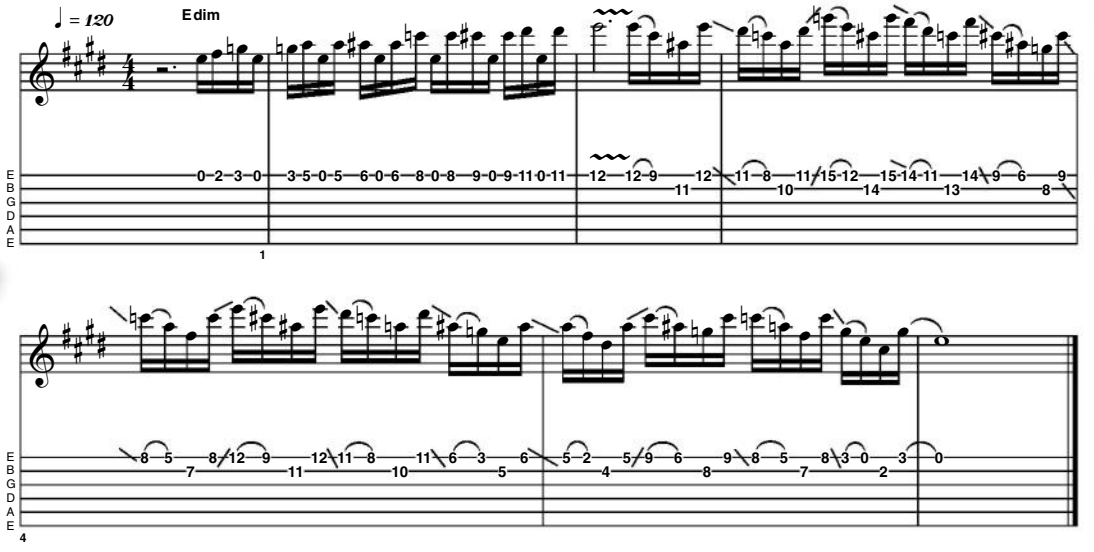
3 Passionate Blues - C Minor
Here we have a very tasty blues in C Minor, where the ever-faithful C Minor Pentatonic (C-E♭-F-G-B♭) and C Minor scale (C-D-E♭-F-G-A♭-B♭) will both sound bluesy and musical. Play them with passion!

4 Sweet Groove Blues (F)
We finish with a fun groove blues in the key of F. Try mixing F Major Pentatonic (F-G-A-C-D) - same five notes as D Minor Pentatonic - and F Minor Pentatonic (F-A♭-B♭-C-E♭. For a bit more colour you can always add the ♭5 (B) for some Blues scale action. Happy jamming!

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Beats is out now and you can find him on Spotify, Apple Music and Instagram, as well as on Patreon.com/QuistJam for access

PHIL HILBORNE'S ONE-MINUTE LICK — *Whole-Half Diminished Scale Lick*

This month's ideas have all been drawn from the Whole-Half Diminished scale. This unique scale's structure is simply a series of repeating tone and semitone intervals. Starting on E this would yield the following eight-note scale: E-F#-G-A-B♭-C-D♭-D#. Due to its symmetry this scale could also be seen as being E, G, B♭ or D♭ Whole-Half Diminished (named after any of the notes contained in the Diminished chord). The phrase kicks off with the ascending E Whole-Half Diminished, played against a repeating open first-string pedal tone. Played on one string it easily makes the symmetrical pattern clear. Try the same idea on other strings too. The remainder of the phrase is entirely based on Diminished triad arpeggios, using a two-string shape that's a favourite of Yngwie Malmsteen and other fretboard blazers (Gary Moore and Europe's John Norum spring to mind). These arpeggios are played in a sequence that moves up and down the neck and should be helpful in regard to seeing the locations of the various arpeggio patterns. After playing though the ideas as written, experiment with similar phrases of your own as there's a lot of mileage to be had here!



ADRIAN VANDENBERG

Guitar instrumentals have supplied some of music's most evocative moments. ***Jason Sidwell*** *asks top guitarists for their take on this iconic movement. This month we hear some wise words from the celebrated Dutch rock guitarist.*

GT: What is it about guitar instrumentals that appeals to you?
AV: Maybe slightly surprisingly, I am not a huge fan of most guitar instrumentals. There are quite a lot of exceptions though. For instance, most of what Jeff Beck has done, a lot of classic acoustic guitar, flamenco, gypsy jazz and scattered instrumentals by players that I love who usually don't often do instrumentals. For me it needs to feel like a song where the guitar plays the melodies that a vocalist would do, and not a platform just to show one's technical ability.

GT: What can an instrumental provide a listener that a vocal song can't?
AV: Talking about Jeff Beck; for me what he did in instrumentals such as Where Were You, touches emotional strings in a way that just voice or just traditional electric guitar doesn't do. It's a different dimension so to speak. The advantage of quality instrumental music is that you don't get distracted by the lyrics of a song. I've heard good songs that get kinda spoiled by crappy lyrics.

GT: Any tendencies with instrumentals that you aim to embrace or avoid?
AV: As earlier stated, I personally enjoy instrumentals that really *are* a song, not a showcase of technique. So it's all about melody and a quality piece of music.

GT: Is a typical song structure of intro, verse, chorus, middle eight, etc, always relevant for an instrumental?
AV: No, I don't think so. Classical guitar, flamenco, and sorry, again Jeff Beck's work usually don't have that set structure.

GT: How useful is studying a vocalist's approach for creating guitar melodies?
AV: I think it can be useful, it can help to turn an instrumental into a quality song, if it's done right.

GT: How do you start writing one; is there a typical approach or inspiration for you?
AV: I don't really have a typical approach. Usually when I pick up a guitar my mental antenna picks up something and if it triggers me, I take it from there. It could be a riff, a theme, a melody line for a chorus or verse.

"THE ADVANTAGE OF A GOOD INSTRUMENTAL IS YOU DON'T GET DISTRACTED BY LYRICS"

GT: What do you aim for when your performance is centre stage as it is when playing an instrumental?
AV: I've only done three instrumentals live: Kamikaze in early Vandenberg, Adagio For Strato, and Flying Dutchman Boogie with Whitesnake. I basically just stand there, focus, and let the flow of the song take me with it. I don't really move around.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this approach useful for developing pace and dynamics over the instrumental's duration?
AV: For me a solo takes over from the vocalist, and tells a little story within a story. It works best if the story has a beginning and an end. Whether it's lower or high up, as long as it keeps the tension going.

GT: What type of guitar tone do you prefer for playing instrumentals?
AV: For instrumentals I often make my tone just a tad warmer.

GT: Do you have favourite keys or tempos to write or play in?
AV: Not really. The three I mentioned before that I've played live, are a slow ballad, a driving mid-tempo with tempo changes, and an up-tempo. It really depends on what I want to get across with the song. For most rock tracks I like A, E and D in order to have options for the use of open strings. Plus, as we all know the A and E are especially suitable for fat, chunky powerchords.

GT: Do you find Minor or Major keys preferable to write in?
AV: Depends on the song. In general, I always try to inject some Melodic Minor stuff wherever I can squeeze it in.

GT: What about modulations into new keys?
AV: I do like that in instrumentals, in order to introduce another colour.

GT: Do you view the backing band differently than you would on a vocal song?
AV: Not really. If you have a strong band you should always be able to rely on them and 'lean against them'.

GT: What are your views about harmonising melodies on guitar?
AV: I've always enjoyed harmonies if used right in the arrangements, ever since my teens. Allman Brothers, Wishbone Ash and later on Thin Lizzy, all great stuff!

GT: What three guitar instrumentals would you consider iconic, or have inspired you?
Jeff Beck, Where Were You; Allman Brothers, In Memory Of Elisabeth Reed; the Dutch 70s band Focus, Tommy, with the inimitable guitarist Jan Akkerman who was light years ahead of his time.

GT: Why?
AV: Character, emotion, great playing in service of the song, their own voice and sound and top class musicality. Plus not trying to show off but play music from the heart with passion, taste and dedication.

Vandenberg - Sin (Mascot Records) is out now. For more info on Adrian and his music please visit https://vandenbergband.com

NEIL LIM SANG @LIM SANG PHOTOGRAPHY

Adrian Vandenberg says a solo should tell a story and be like a 'song within a song'

ELSIE ROYMANS/GETTY IMAGES

JUMP BLUES JIVIN'
Play like the legends!

In this special feature **Andy Saphir** says grease your hair back, get your dancing shoes and zoot suit on, and grab your guitar for some vintage-style jump jive and wailing!

ABILITY RATING Moderate/Advanced ✪✪✪✪✪

Info https://bit.ly/422PgWq
Key Various **Tempo** Various

Will improve your…
✔ Playing over changes
✔ Melodic phrasing
✔ Jump blues vocabulary

Jump blues was a style of music that developed in the 1940s and was an offshoot of the big bands of the day. It was essentially an uptempo swing combining jazz, boogie and blues that was a popular in dance halls. Predating rock and roll by a few years, jump blues bands were smaller than their big band counterparts and tended to consist of vocals, drums, upright bass, piano and a small horn section of saxophones and trumpets. Sometimes there would be an electric guitar too. The lead singer was often a horn player, and the horns usually played the instrumental melodies and solos. The style was pioneered by artists like Louis Jordan And His Tympany Five (Jordan was the vocalist and lead sax player) with songs like Choo Choo Ch'Boogie and Saturday Night Fish Fry. Roy Brown, another jump blues artist had a hit with Good Rockin' Tonight (recorded in 1947) which has been argued as perhaps the first rock and roll song, while Louis Prima's Jump Jive An' Wail is an absolute classic.

As the development of the electric guitar allowed the instrument to be heard and compete with louder instruments in dance halls, it's no surprise that it too became a lead voice, and in the late 1940s and into the 50s. Artists like Tiny Grimes, T-Bone Walker, Bill Jennings, Peppermint Harris and Hollywood Fats played wonderful guitar licks and solos incorporating Major and Minor Pentatonic-fuelled blues lines, often combined with jazz phrases too. Notable guitar players of later years and today have carried the torch of this infectiously appealing genre; virtuosi such as Brian Setzer, Duke Robillard, Junior Watson and Britain's own Chris Corcoran.

In this feature, I have written two jump blues style pieces; one in a Major key and the other Minor. Although jump blues tunes are much more commonly heard in Major keys due to the upbeat, dance orientated nature of the genre, if you hunt for them, you can find some Minor key tunes such as Peppermint Harris's, I Cry For My Baby, and Louis Jordan's Is You Is Or Is You Ain't My Baby. In addition, I have tabbed out five Major and five Minor jump blues licks to introduce the type of vocabulary you will encounter on entering this fascinating world.

Our two pieces go beyond regular 12-bar blues style chord changes and are therefore more harmonically challenging, drawing on the jazz influence that can be heard in many jump blues tunes. So, as well as containing staple Major and Minor Pentatonic lines, you'll also find a number of jazzier elements here, such as chromatic lines and altered notes like the ♭5th, as well as techniques that might be more associated with rock and roll and electric blues guitar, such as double-stops and bends. Happy jivin'!

Louis Jordan here jump jiving with guitarist Carl Hogan

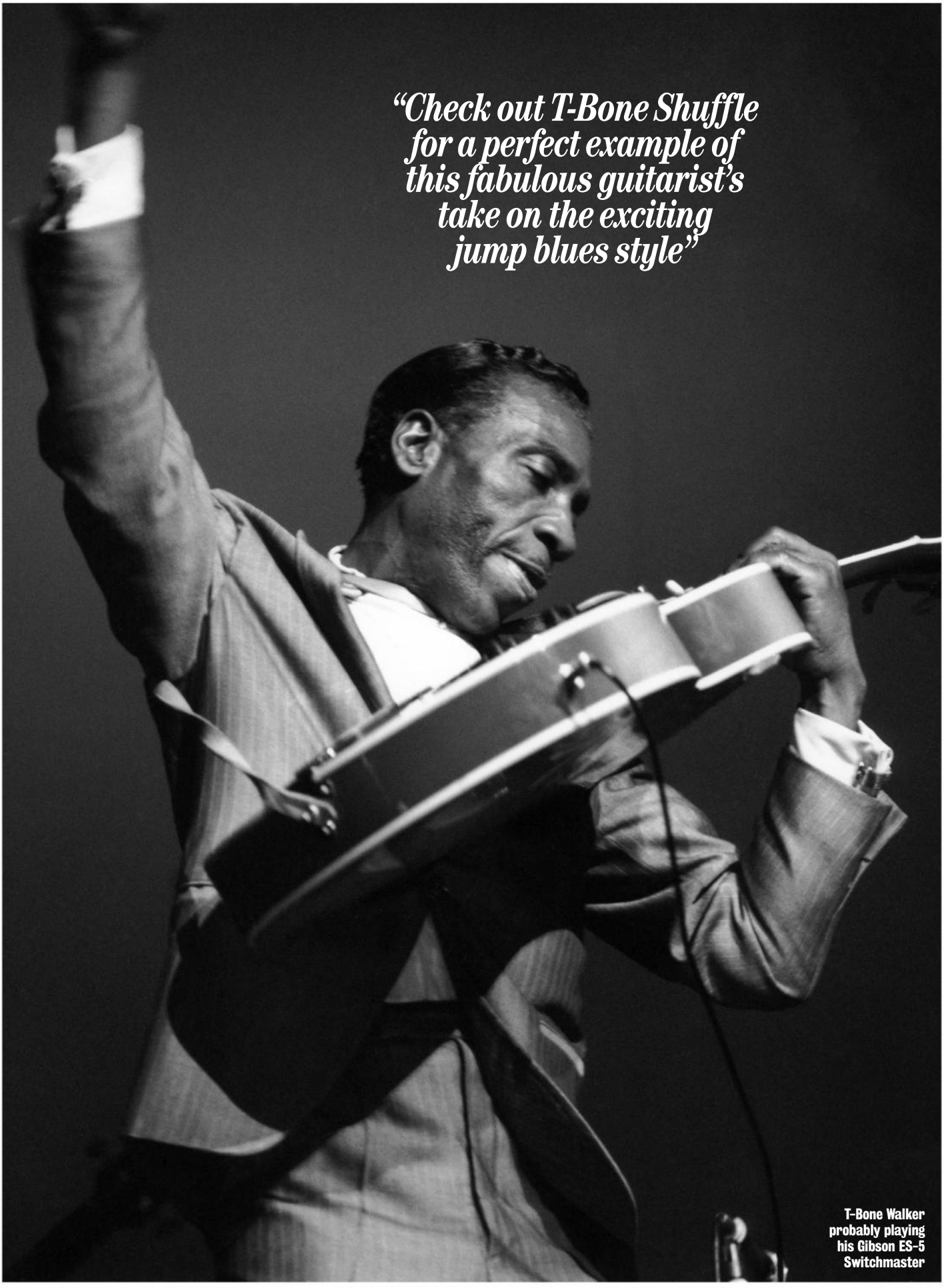
NEXT MONTH *Andy returns with a super feature where* ***Country*** *meets* ***Blues*** *and* ***Rock!***

Get the Tone

A straightforward clean tone is all that's necessary here. Humbuckers weren't yet invented when jump blues was born, but of course both they and single-coils will do the job fine, with maybe a tiny amount of overdrive to give the effect of a small amp being cranked. Add some reverb for ambience and perhaps some slap-back delay like Brian Setzer.

TRACK RECORD For some fabulous vintage sounds, check out Tiny Grimes' Tiny's Boogie, T-Bone Walker's T-Bone Shuffle, Hollywood Fats' Rock This House, and Pee Wee Crayton's Do Unto Others for an amazing guitar tone! For a modern take on the style, watch The Brian Setzer Orchestra, Live At The Montreal Jazz Festival 2010, Jump Jive An' Wail, for some super exciting jump blues/rock and roll playing.

MICHAEL OCHS ARCHIVES / STRINGER / GETTY IMAGES



"Check out T-Bone Shuffle for a perfect example of this fabulous guitarist's take on the exciting jump blues style"

T-Bone Walker probably playing his Gibson ES-5 Switchmaster

DAVID REDFERN / STAFF / GETTY IMAGES

Chris Corcoran not only plays superb jump blues but teaches it too

UK guitarist Chris Corcoran is busy entertaining audiences with his own brand of jump blues. **Jason Sidwell** talked to him about his music and this exhilarating guitar playing style.

What is jump blues?
CC: Jump blues came about in the mid to late 40s. In terms of the role of the guitar, as the swing era drew to close the electric guitar was just beginning. So you had the likes of T-Bone Walker and Tiny Grimes playing electric guitar with small orchestras, packed with amazing horn players. You could say it's an amalgamation of blues, swing and jazz.

And how does it stand out or differ from rock and roll or boogie woogie?
CC: In my mind it's one of a number of styles that were current at that time. It's very difficult to differentiate between them in some ways. For example Little Richard records had all the hallmarks of jump blues (and boogie woogie too), I'd say. I look at these things from the point of view of what I can borrow! I can find amazing guitar work that I can use in the boogie woogie records of Albert Ammons (with Ike Perkins on guitar). Also if you listen to some Charlie Parker records you might hear a great Barney Kessel solo. Not to mention all the great horn lines you can steal too! All these things can go in the melting pot. That to me is what jump blues does really well - being a melting pot of tons of different stuff. And as far as I'm concerned, it's all there for the taking.

What players represent the style best?
CC: For me, it's the blues style guitar of T-Bone Walker and BB King performing with a band with horn players. You get great swinging music and amazing blues guitar playing. I would also recommend listening to Tiny Grimes, Bill Jennings, Pee Wee Crayton, Duke Robillard and Junior Watson. See if you can find a playlist for jump blues guitar on your favourite streaming service. You won't be disappointed.

What are the typical guitar playing approaches for jump blues?
CC: Often you'll hear a great guitar sound, just breaking up where those old amps get pushed to the limit. In terms of harmonic ideas, a lot of jazz things will be thrown in too. For example, commonly you'll hear a Minor II-V-I progression, then players will use a Major 3rd - Minor 3rd move into the II-Minor. Maybe then they'll use a tri-tone substitution for the V chord. Once you've heard the way Bill Jennings does this, you'll be hooked. Check out his solo on Jack McDuff's Noon Train or Jimmy Preston's Let's Hang Out Tonight.

What do you like the most about the style?
CC: The thing I like about it is that you can pack a variety of different approaches into your playing. Back in the 90s when I was first really getting going I would hear Junior Watson or Rusty Zinn or Rick Holmstrom playing on those great West Coast records and wonder what on earth they were doing. If you can find the album Lookout by Rick Holmstrom, you'll hear what I mean.

What setup do you use when playing live, from strings, tuning to guitar and amp?
CC: I use pretty thick flatwounds usually on my Framus (0.013 or 0.015 on the top to 0.65 on the bottom). I have a 1952 Gibson ES-150 too, which also has flatwounds but I try and keep them a little lighter. Amp-wise, I use a Fender Vibroverb 80s reissue, a five-watt Honeyboy, and I really like the Fender Pro Junior house amps at the Ain't Nothin' But Blues Bar in London.

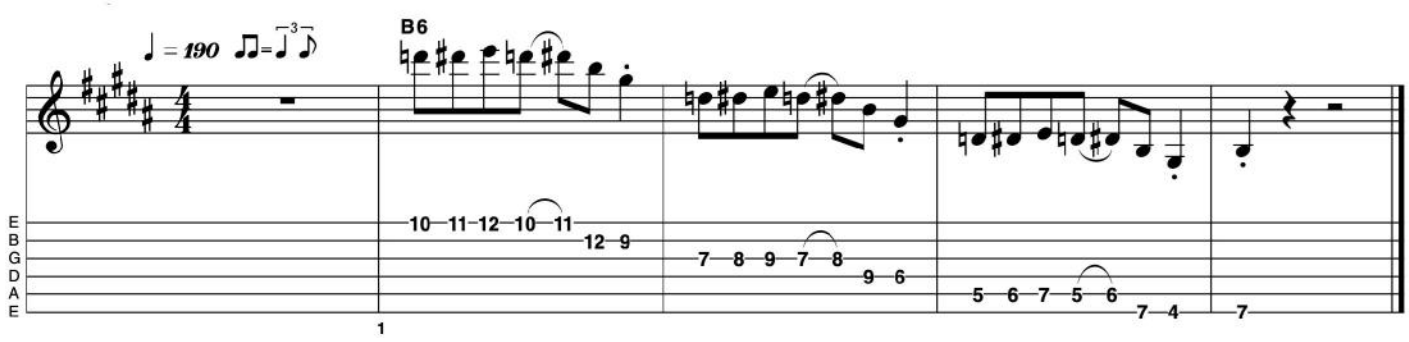
And what are you up to this year?
CC: Well, 2024 is looking busy. We have our regular trio and six-piece band residencies and my monthly masterclass at Ain't Nothin' But in London. My trio is at the North East Guitar Festival in February. I have a recording project and gigs in Spain this Summer. All my shows are on my website: www.chriscorcoranmusic.com. Lastly, my new tuition book (Chromatic Blues Guitar Soloing) is out now, which I'm really pleased about!

FUTURE PUBLISHING / GUITARIST MAGAZINE

MAJOR LICKS

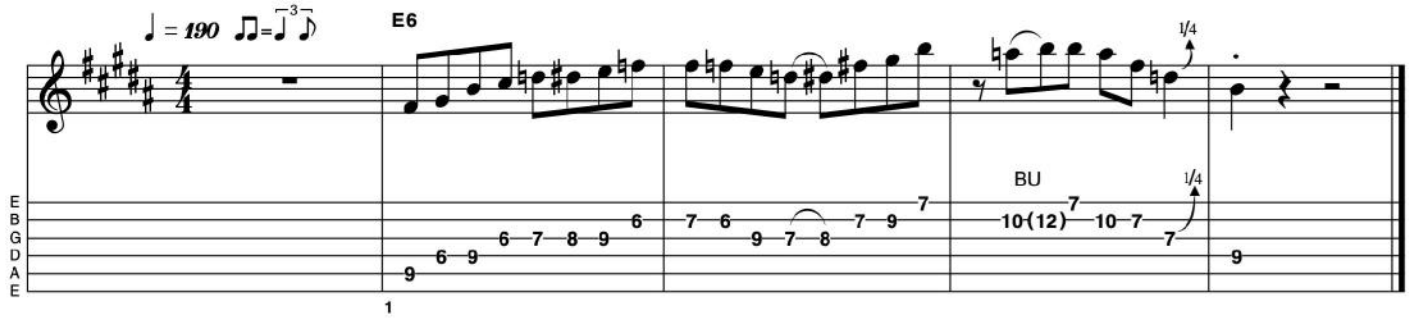
LICK 1 CHROMATIC ENCIRCLEMENT

This line, played over a B6 chord, repeats over three descending octaves and features chromatic encirclement of the Major 3rd interval (D# note), between the ♭3rd (D note) and the 4th (E note).



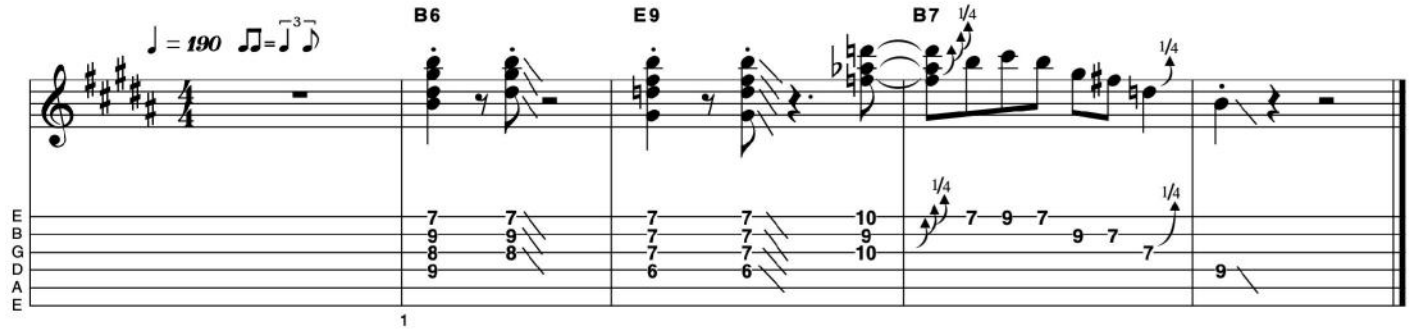
LICK 2 MIXING PENTATONICS AND CHROMATICS

This lick mixes B Major Pentatonic (B-C#-D#-F#-G#) and B Minor Pentatonic (B-D-E-F#-A) scales, but also demonstrates how a chromatic line going from the Major 2nd interval (C# note, 6th fret, third string) up to the 5th (F# note) creates a great jazzy sounding line that you can add into your blues playing.



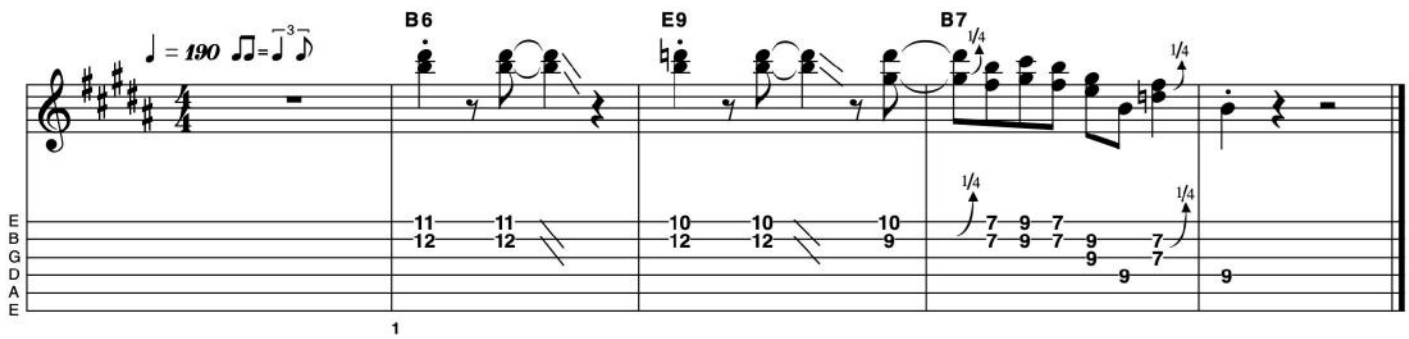
LICK 3 SLIDING INTO CHORDS

This chordal approach to the I and IV chords (B6 and E9 respectively) gives an exciting and very 'vintage' type sound, and creates an entirely different flavour to the usual melodic single-note line approaches. Make sure the chords are played staccato. Perhaps surprisingly, you can hear this approach in reggae, too.

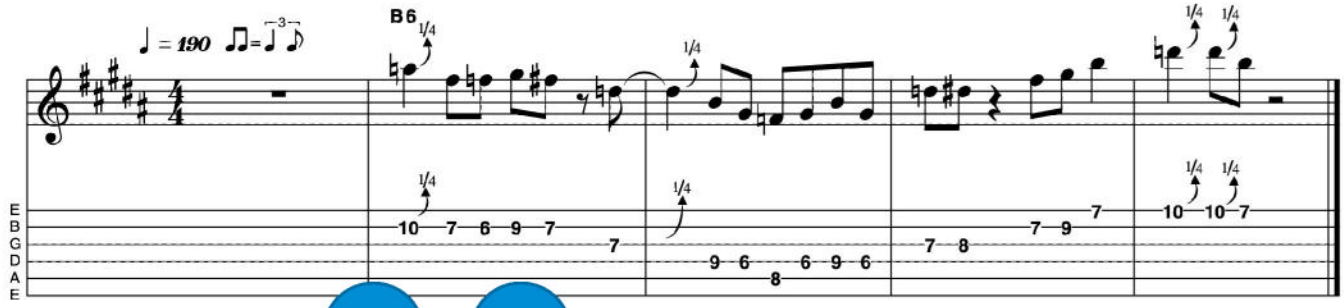


LICK 4 DOUBLE-STOPS

A similar idea to the one seen in lick 3, this idea sees double-stop ideas being used throughout the phrase. This can be a useful approach to thicken up the sound, especially in a bass, drums, guitar type of three-piece setup.

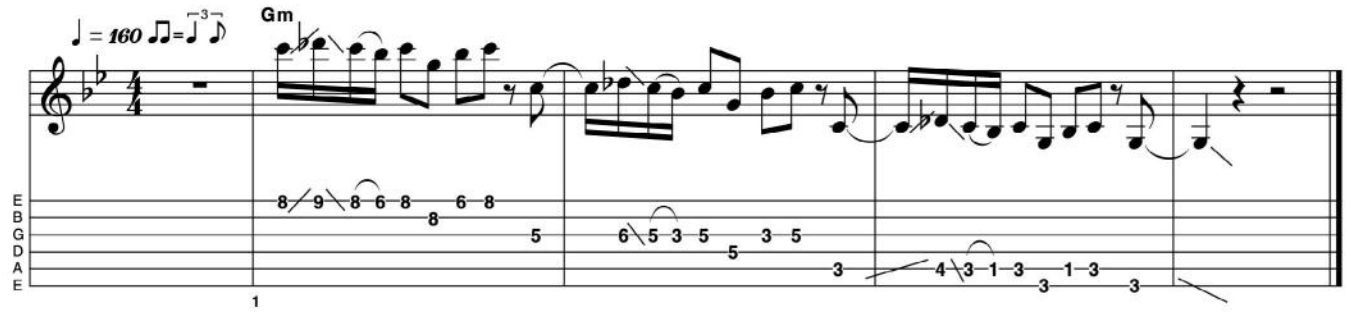


LICK 5 INCORPORATING THE FLAT 5 NOTE

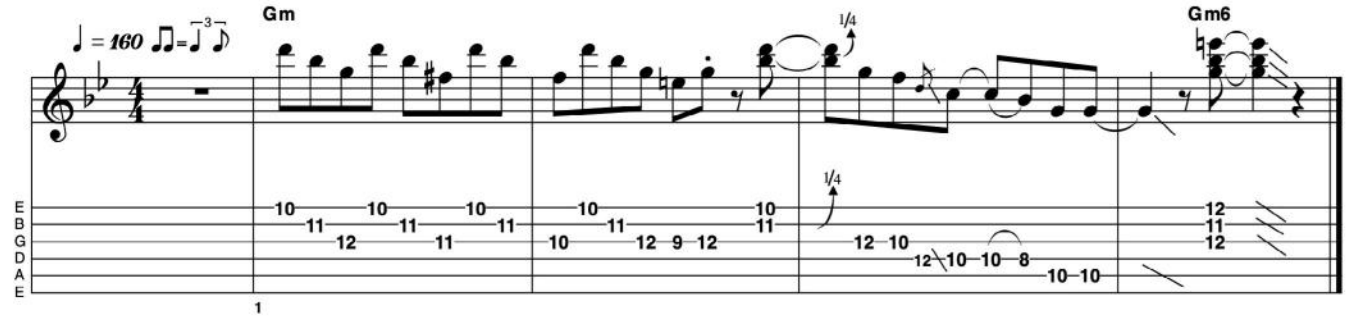
This jazzy sounding lick is played over a B6 chord and features the use of the ♭5th interval (F note). This note comes from the B Lydian Dominant mode (B-C#-D#-E#/F-F#-G#-A), but can be 'borrowed' as a single note and mixed with regular Major and Minor pentatonic vocabulary to produce a jazz-blues effect.

PLAY BACKING

MINOR LICKS

LICK 1 BLUES SCALE LICK

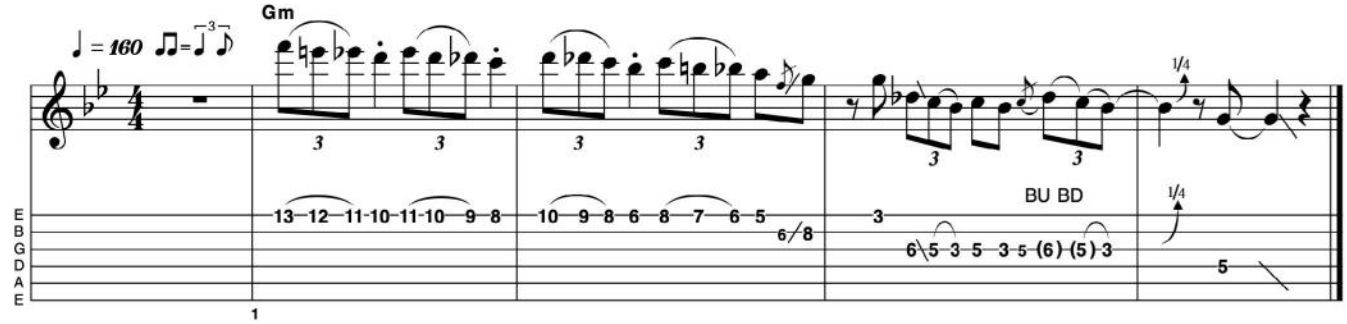
This is a repeating G Minor Blues scale (G-B♭-C-D♭-D-F) motif over three descending octaves. Enjoy the slinky slides and pull-offs!

LICK 2 TRIADIC INVERSIONS

Bars 1- 2: This is a triad based phrase which starts with a G Minor triad (G-B♭-D), then moves through D Augmented (D-F#-A#) to B♭ Major (B♭-D-F). The inversions of the triads here create a descending line which gives the sound of a G Minor (G-B♭-D), Gm/maj7 (G-B♭-D-F#) and a Gm7 (G-B♭-D-F). The E note on beat 3, bar 2, completes this line giving the sound of a G6 chord (G-B♭-D-E). You'll notice a lot of 6th chords in jump blues, often favoured over Dominant 7ths as I chords.



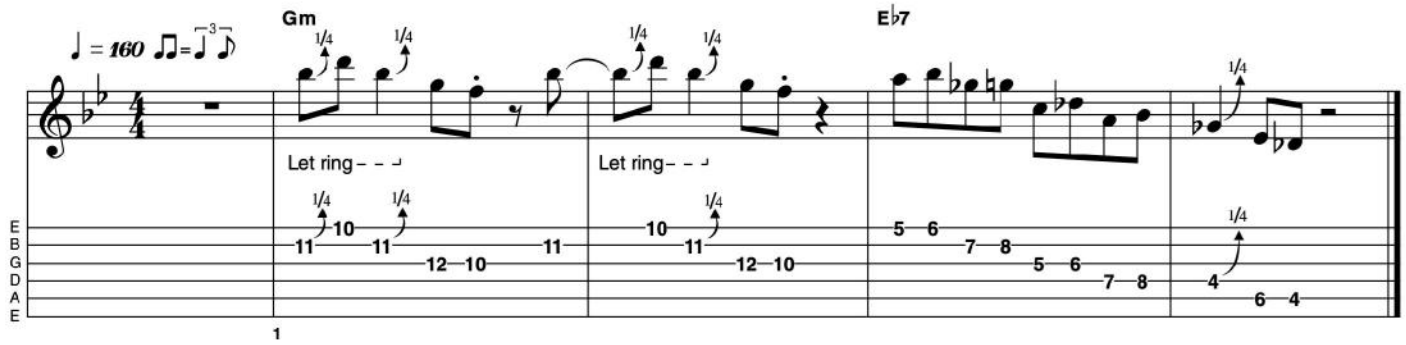
LICK 3 MINOR LINE WITH CHROMATICS

This is a quirky descending chromatic line in G Minor which marks the 5th (D note), 4th (C note), ♭3rd (B♭ note) and 2nd (A note) of a G Aeolian (G-A-B♭-C-D-E♭-F). The G Minor Blues scale line which follows, brings a bluesy familiarity back to the whole phrase. Make sure the pull-offs are played cleanly.



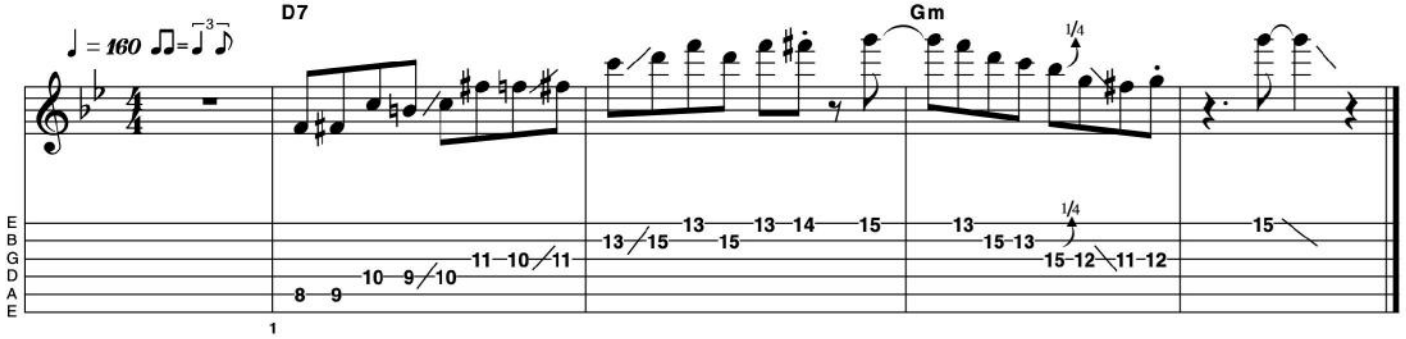
LICK 4 BLUESY LICK WITH OUTSIDE NOTES

This lick features a typically bluesy phrase to begin with, from G Minor Pentatonic scale (G-B♭-C-D-F). Make sure the D notes (10th fret, first string) are fretted firmly so they remain ringing while the B♭ notes (11th fret, second string) are bent slightly sharp (often called the blues 'curl'). The phrase in **bars 3-4** is played over an E♭7 chord (E♭-G-B♭-D♭) and comes from the E♭ Lydian Dominant mode (E♭-F-G-A-B♭-C-D♭).



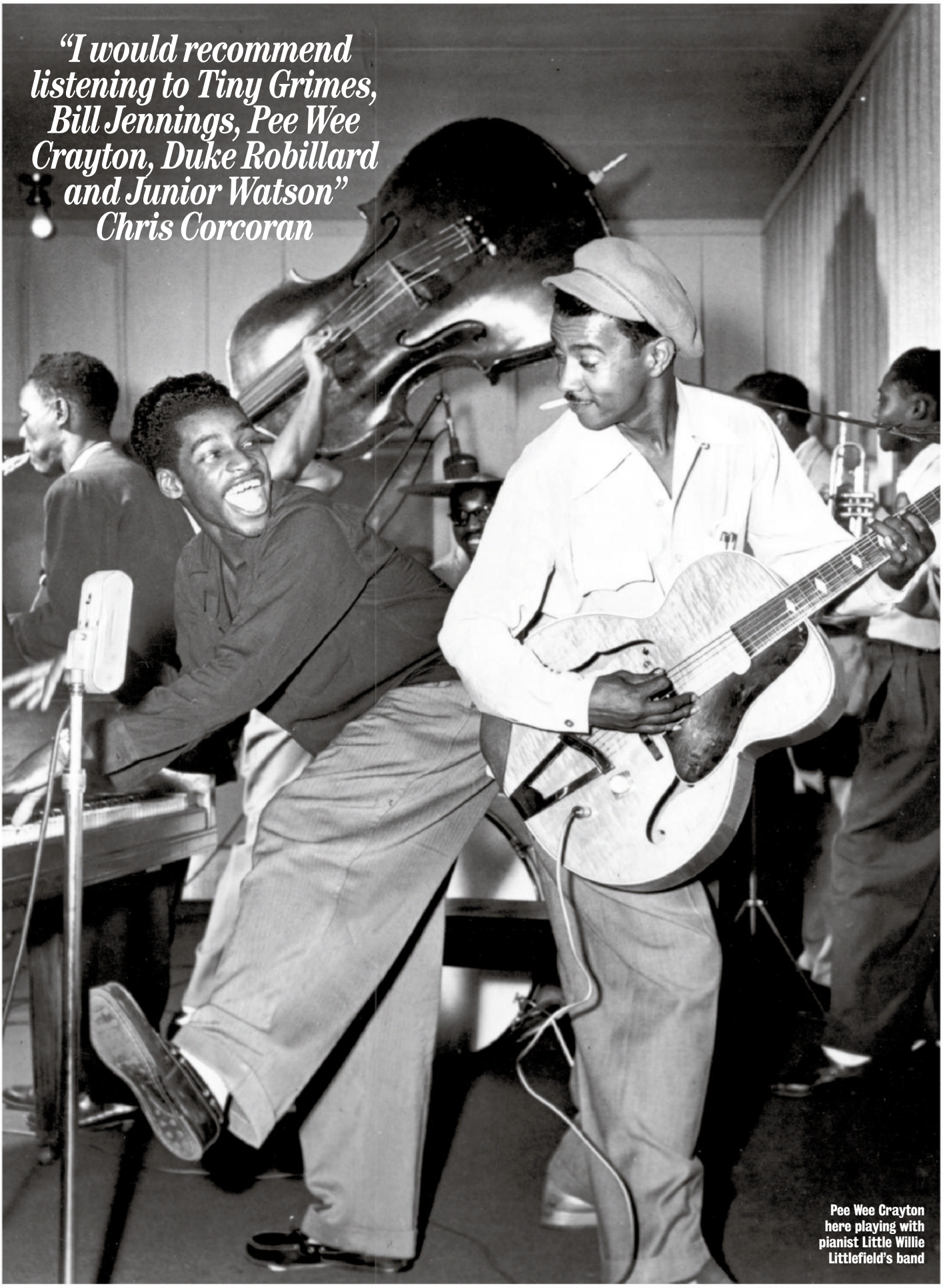
LICK 5 CHORD SUBSTITUTION WITH JAZZY SLIDES

The purpose of this lick is to show how a succession of Diminished 5th interval shapes can be substituted for a Dominant chord (Root, 3rd, 5th, ♭7th) to mark the Major 3rd and ♭7th. Playing a slide from the note a semitone below the starting note of each shape gives a jazzy sound to the idea.



The incredible Brian Setzer mixes jump blues, jazz and rockabilly in his ultra-exciting style

STEVE THORNE / CONTRIBUTOR/ GETTY IMAGES



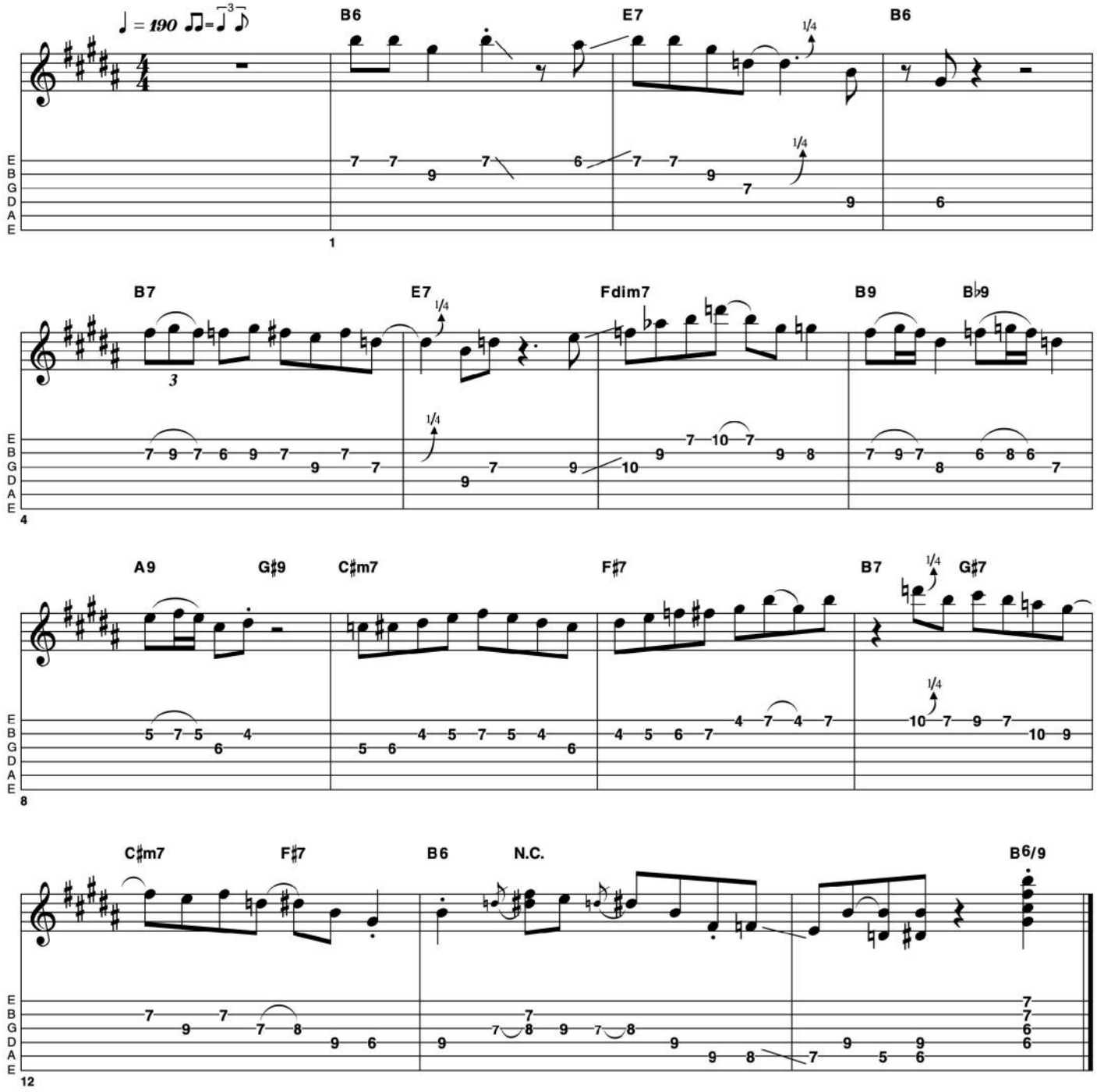
Pee Wee Crayton here playing with pianist Little Willie Littlefield's band

MICHAEL OCHS ARCHIVES / STRINGER / GETTY IMAGES

PLAY BACKING

MAJOR SOLO

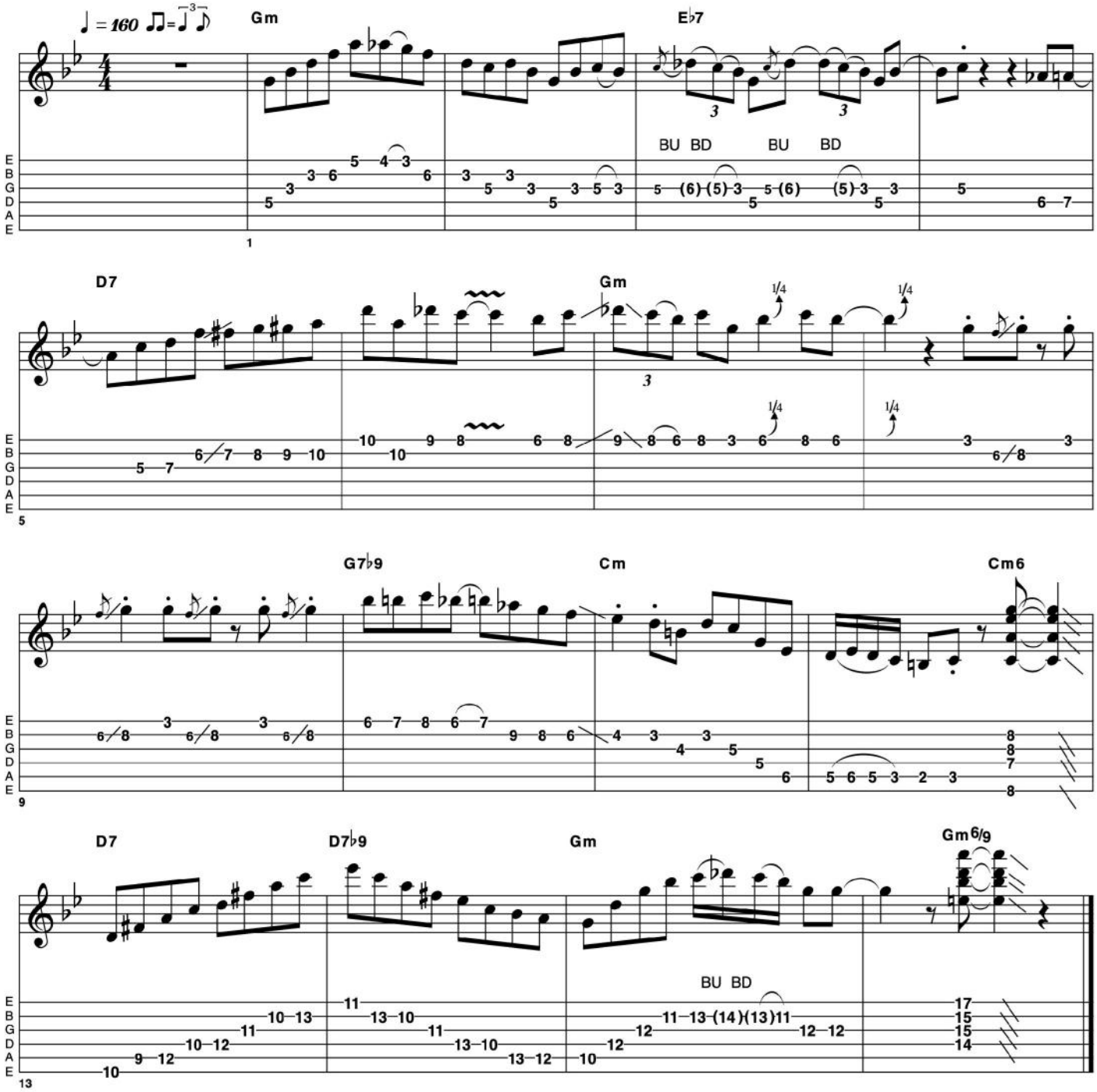
PLAYING **NOTES**

Bars 1-5: Mainly based on the B Major Pentatonic scale (B-C#-D#-F#-G#), note how the Major 6th interval (G# note, 9th fret, second string) becomes the Major 3rd of the E7 chord (E-G#-B-D) in bar 2. In bar 5, the ♭5th interval (F note, 6th fret, second string) is briefly played which gives a jazzy feel over the B7 chord. This note comes from the B Lydian Dominant mode (B-C#-D#-E#-F#-G#-A).
Bars 5-8: Bar 6 sees an Fdim7 arpeggio played over the Fdim7 chord (F-$A_{\flat}$-C-$E_{\flat\flat}$). The descending motif line in bars 7 and 8 follow the chromatic movements of the chords, and feature the 5th, 6th and 3rd of each chord. **Bars 9-12:** The line in bar 9 comes from the C# Melodic Minor scale (C#-D#-E-F#-G#-A#-B#) and is played over the II chord, C#m7. The chromatic style line over the V chord (F#7) in bar 10 leads into the T-Bone Walker style bluesy idea in bars 11-12. **Bars 13-14:** This is a typical type of up tempo ending lick which finishes on a double stop featuring the major 3rd (D# note) and 5th (F# note) of a B6 chord. Many if not most of these ideas will fit over regular blues styles to both lift and excite them.

MINOR SOLO

PLAY BACKING

PLAYING **NOTES**

Bars 1-4: This is a phrase based mainly on G Minor Blues scale (G-B♭-C-D♭-D-F), but is given a jazzy flavour due to the lick in bar 1 consisting of a Gm7 arpeggio (G-B♭-D-F) going into a small chromatic line descending from the 9th scale degree (A note) on beat 2 to the root (G note) on beat 3. **Bars 5-7:** Played over the V chord (D7), this phrase utilises chromaticism, initially by the use of the bluesy Minor 3rd (F note) on beat 2& leading into the Major 3rd (F# note) on beat 3, followed by the chromatic line up to the 5th of the chord (A note). The lick ends on the ♭7th (C note) on beat 2& of bar 6, then leads into the G Minor blues lick in bar 7, over the Gm chord. **Bars 10-12:** The first half of the lick in bar 10 marks the Major 3rd (B note) of the G7♭9 chord using chromatic encirclement.

The second half, starting on beat 3&, comes from the G Phrygian Dominant mode (G-A♭-B-C-D-E♭-F) which brings out the ♭9th scale degree (A♭ note). This creates tension, which resolves nicely into the C Melodic Minor (C-D-E♭-F-G-A-B) based lick, played over the C Minor chord in bars 11-12. **Bars 13-16:** The first part of the phrase in bar 13, is an ascending D7 arpeggio (D-F#-A-C) which fits perfectly over the D7 chord. There is an increase in tension in bar 14 as a descending D7♭9 arpeggio (D-F#-A-C-E♭) creates an Altered Dominant sound (in reality, we've substituted an F#dim7 arpeggio (F#-A-C-E♭) to create this effect). This leads into the G Minor Pentatonic line that precedes the final G Minor 6/9 chord in bar 16 which ends the solo in typical jump blues/rockabilly style.

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VIDEO MASTERCLASS
Martin Miller

ON VIDEO

VIDEO

The German guitarist, composer, producer, and educator shows you how to navigate a blues-pop ballad, making emotive use of Minor Pentatonic and Blues scales. Martin's book, Modern Rock Guitar Soloing is out now.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/422PgWq
Key C# Minor **Tempo** 129 bpm

Will improve your…
✔ Minor Pentatonic and Blues scale soloing
✔ Note choice and feel
✔ Playing over chord changes

One of my favourite tracks from my Modern Rock Guitar Soloing book is a blues pop-style ballad in the key of C# Minor, combining musical elements typical of John Mayer and Pink Floyd in the A and B sections, respectively.

The rhythm guitar part follows the changes with some very sparse, lightly fingerpicked triads. There's the occasional little melodic embellishment, but I'm really trying to be light and intentional with what I play. I've added a bit of reverb and tremolo to sweeten up the sound, along with a Wurlitzer piano and an ambient pad giving some texture throughout the track.

This track can be a great vehicle for Minor Pentatonic and Blues scale language. Although there's lots of harmonic movement in the B section, the C# Minor Pentatonic (C#-E-F#-G#-B) and C# Blues (C#-E-F#-G-G#-B) scales can give you a lot of mileage if you let your ear guide you through the changes. As an E Major chord features prominently in the A section, this is the perfect opportunity to practice some Pentatonic conversions by visualising your C# Minor Pentatonic shapes as E Major Pentatonic (E-F#-G#-B-C#).

The only time that you'll run into trouble with the Minor Pentatonic scale is when the Diminished chords crop up at the end of the B section. All you have to do here is take the ♭7th of the Minor Pentatonic and raise it a semitone to a major 7th. Although it's just for half a bar, hitting the major 7th will really add the tension and functionality of the Diminished chord to your line.

Now let's explore these concepts lick by lick before putting them together in a pair of extended 32-bar solos.

Martin Miller plays his mahogany and maple Ibanez MMM1 signature model

TECHNIQUE FOCUS
Legato

If you analyse my playing from tabs alone, you'll see some seemingly random picking directions. You might notice short spells of double downstrokes or repeated upstrokes. This is a system I've developed called RDAP (Rhythmically Dependant Alternate Picking), where I maintain a strict alternate picking motion with downstrokes on downbeats and upstrokes on upbeats - this locks me in physically with any even subdivision. With that metronomic motion established in my picking hand, I choose whether to strike the string or ghost past it depending on the line. You'll notice how this tightens things rhythmically. So, those periods of prolonged upstrokes are played that way because those notes are falling on upbeats and are filled with ghosted downstrokes in-between.

NEXT MONTH *Jamie Hunt presents an insightful video masterclass on* ***Modern Legato Styles***

Get the Tone

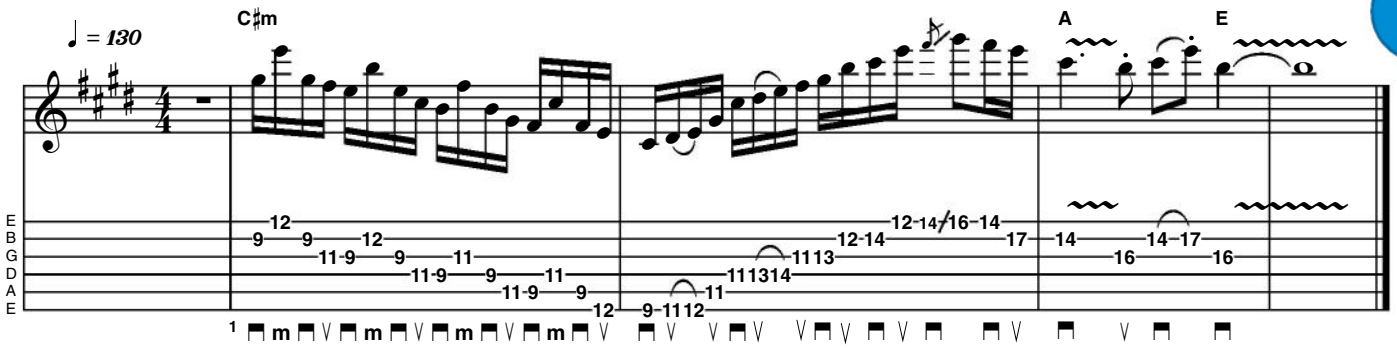
Martin played his Ibanez MMM1 through a Laney IRT Studio amp with EQ controls set at noon, except for gain and boost slightly above but rolled back with the guitar's volume pot. Native Instruments' Replika XT reverb was added at mixdown. Go for a medium overdrive so the notes are not masked by distortion. Use Martin's settings and then tweak to taste.

TRACK RECORD Martin Miller's busy YouTube channel features many performances of great songs with guest artists. These range from Josh Smith to Paul Gilbert, Andy Timmons to Kirk Fletcher. This lesson is excerpted from Martin's bestselling book, Modern Rock Guitar Soloing (GuitarVivo). His new album Maze Of My Mind mixes his love of 70s-90s music with top production in a progressive heavy rock setting.

PERFORMANCE NOTES **LICK 1**

This first lick starts with a three-string Pentatonic sequence that I move across the string sets. The lick is derived not from a melodic idea but a shape. The Pentatonic fingerings we all know and love are two-notes-per string scales, and the pattern for this example comes from taking that observation and being creative with it.

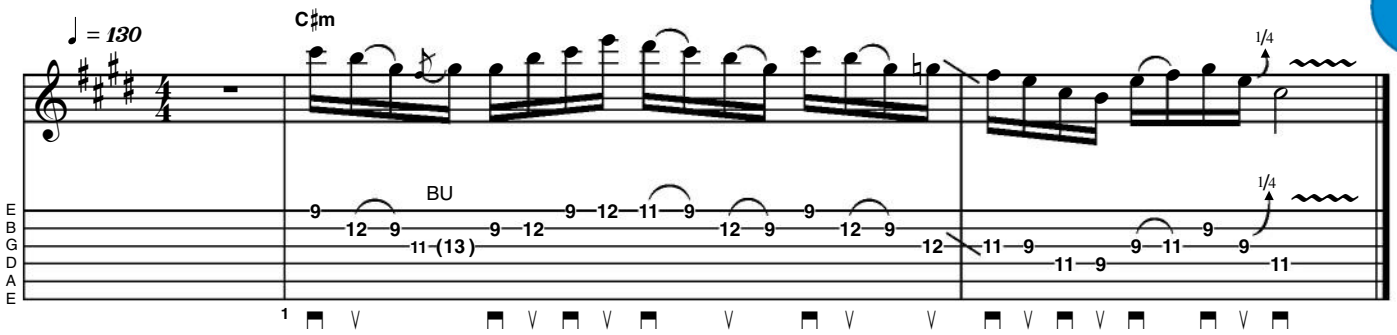
PLAY



PERFORMANCE NOTES **LICK 2**

Lick 2 is a Joe Bonamassa–style cascade applied to C# Minor Pentatonic plus the 9th (D#), with some added blue-note inflections on the way down and a liberal use of pull-offs for a smooth sound. The lick ends with a soulful blues 'curl' on the Minor 3rd (E), followed by a singing vibrato on the tonic (C#).

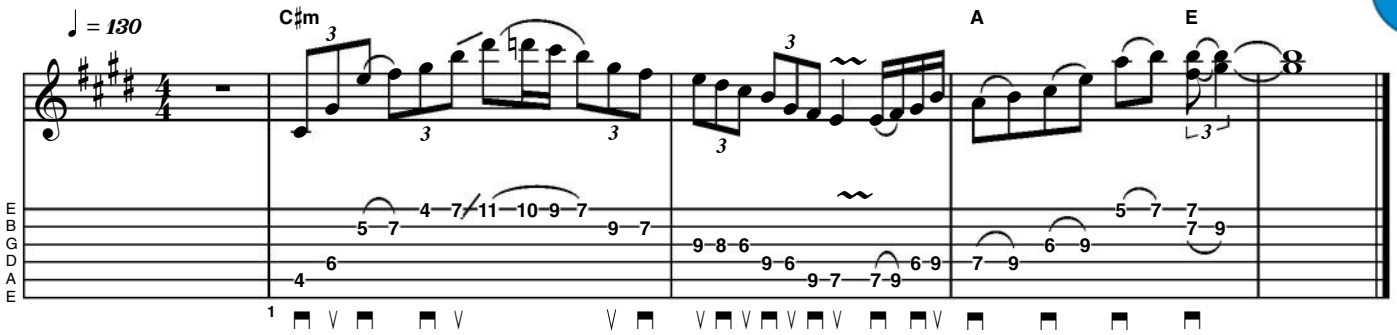
PLAY



PERFORMANCE NOTES **LICK 3**

Here we have another application of the Minor-Pentatonic-plus-9th scale over the C#m chord. This might not be immediately apparent, as I use larger intervals and add a chromatic embellishment on beat 3 of the first bar: an example of how concepts can be tied together to create an idea greater than the sum of its parts.

PLAY



PERFORMANCE NOTES **LICK 4**

This David Gilmour–inspired idea starts with a four-note sequence across three strings, designed to sound typically smooth and delicate. During the highest octave of the opening phrase there's a pedal note at the 12th fret of the second string. This stops the phrase from sounding too sequential and repetitive.

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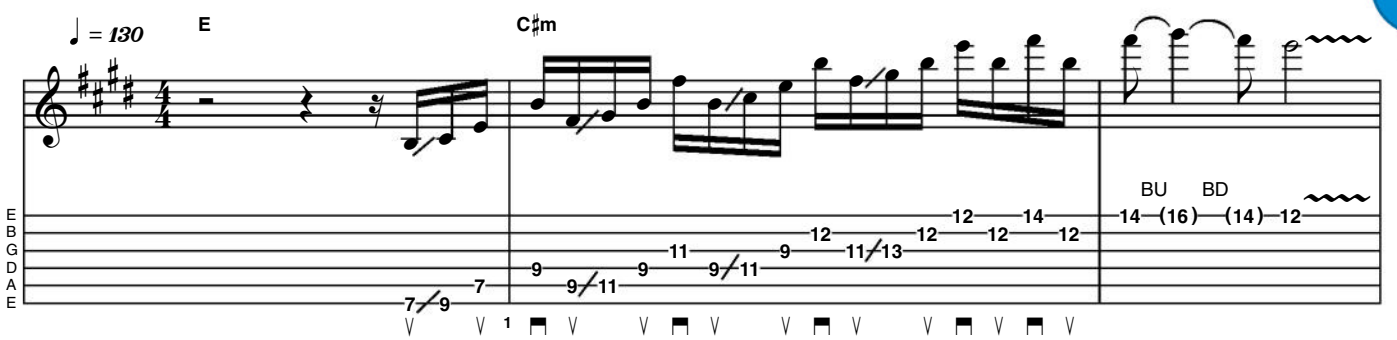
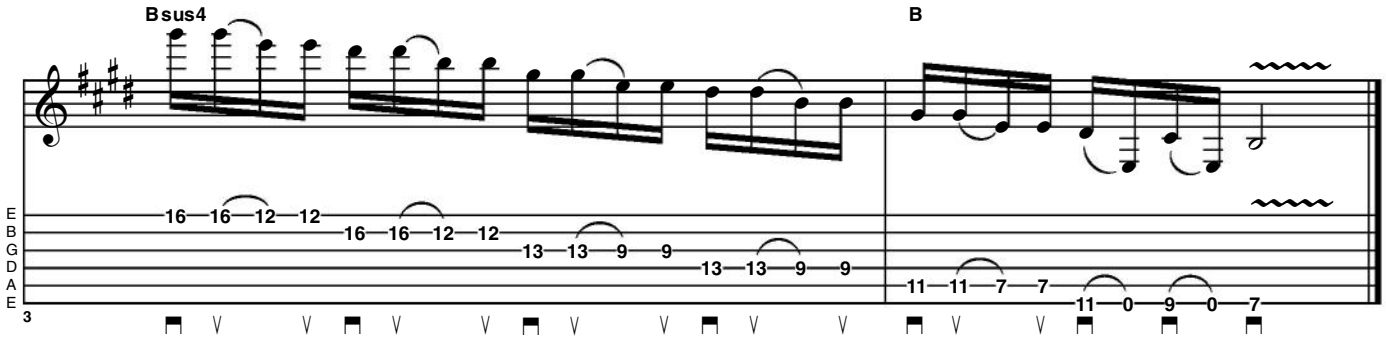
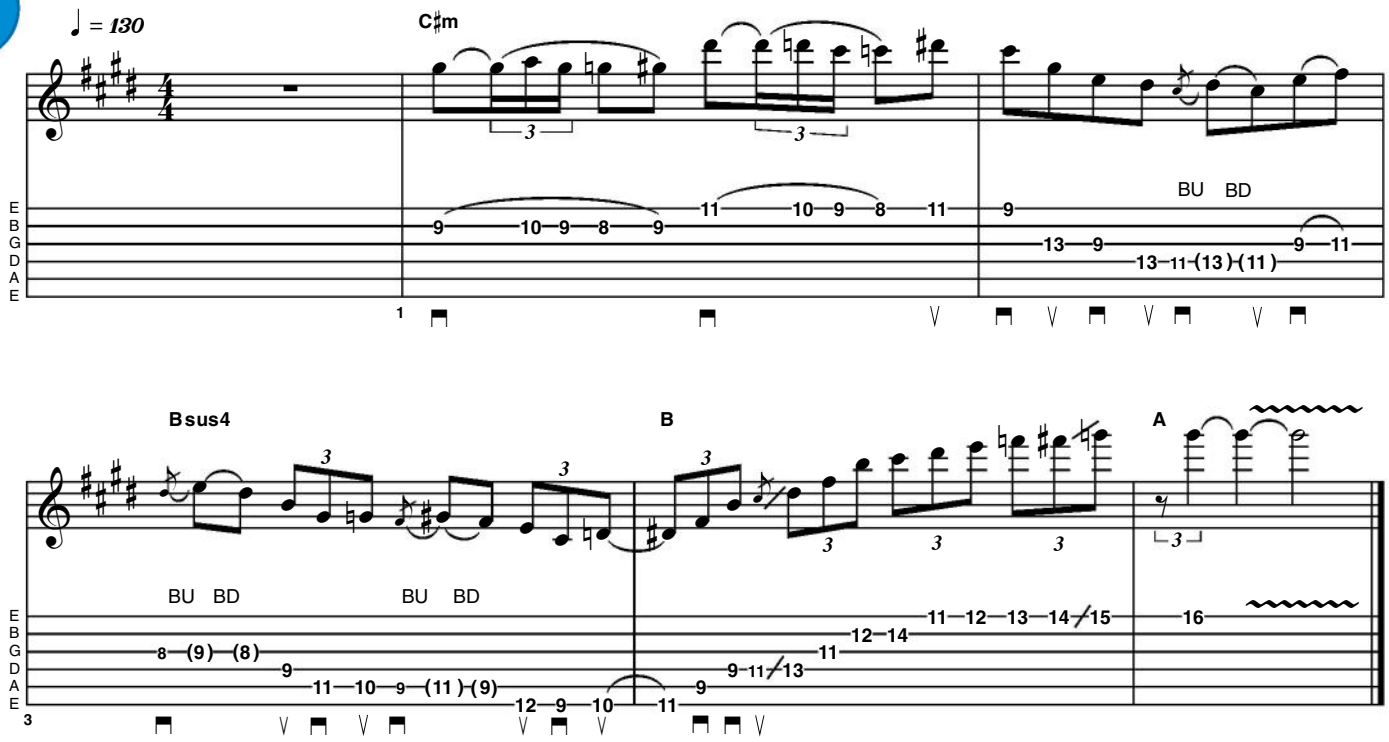

PERFORMANCE NOTES **LICK 4 CONTINUED**



PERFORMANCE NOTES **LICK 5**

Our final lick features lots of ear-catching chromaticism in the style of the legendary gypsy jazz guitarist Django Reinhardt. When learning this lick, do not try and compartmentalise it into a scale. Chromaticism is a different thought process, and you'll be pulling your hair out trying to find a scale that contains all of these notes. Dango felt his music instinctively, so aim to do the same as you play this idea, while being aware of where the root note and other chord tones lie within it.

PLAY

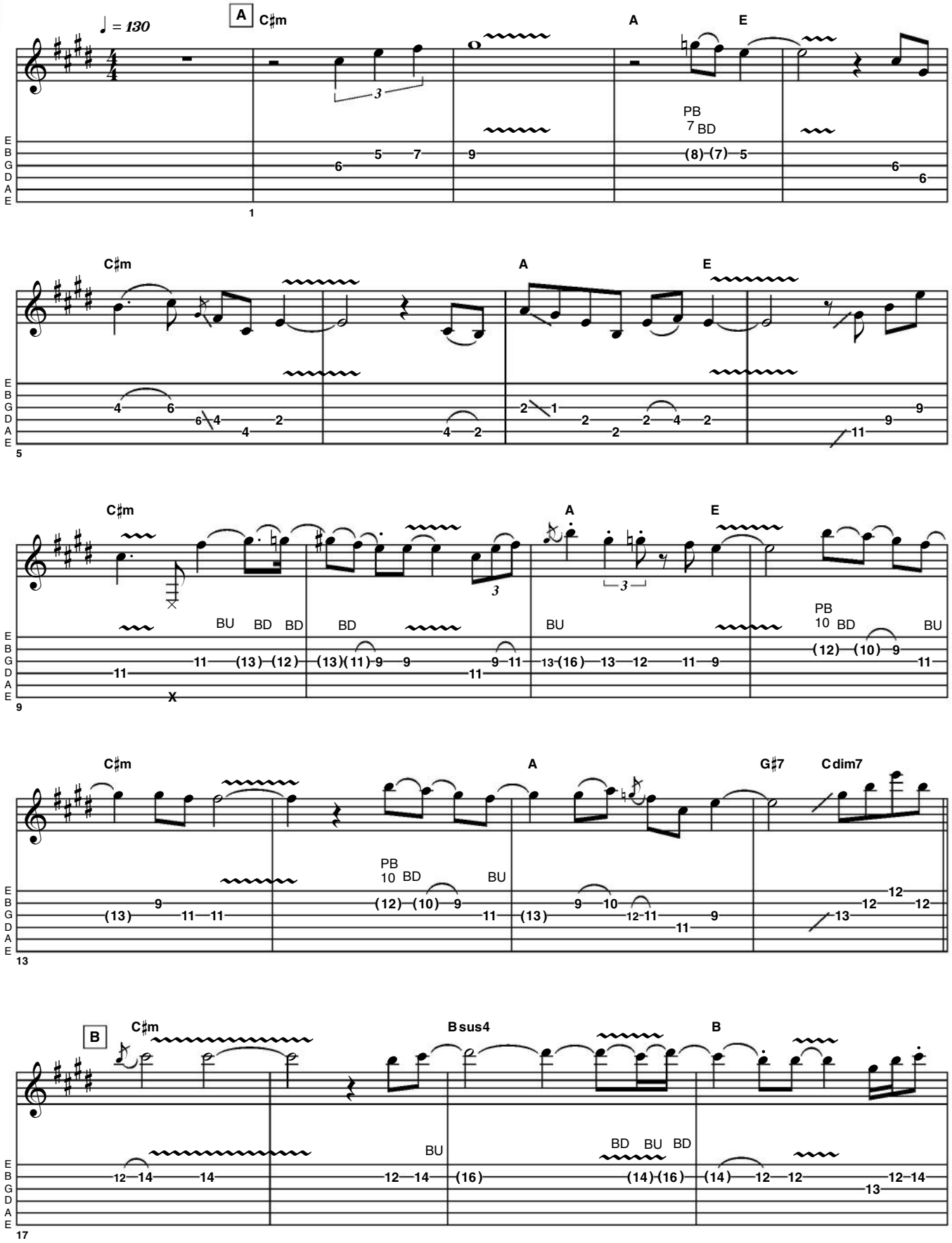


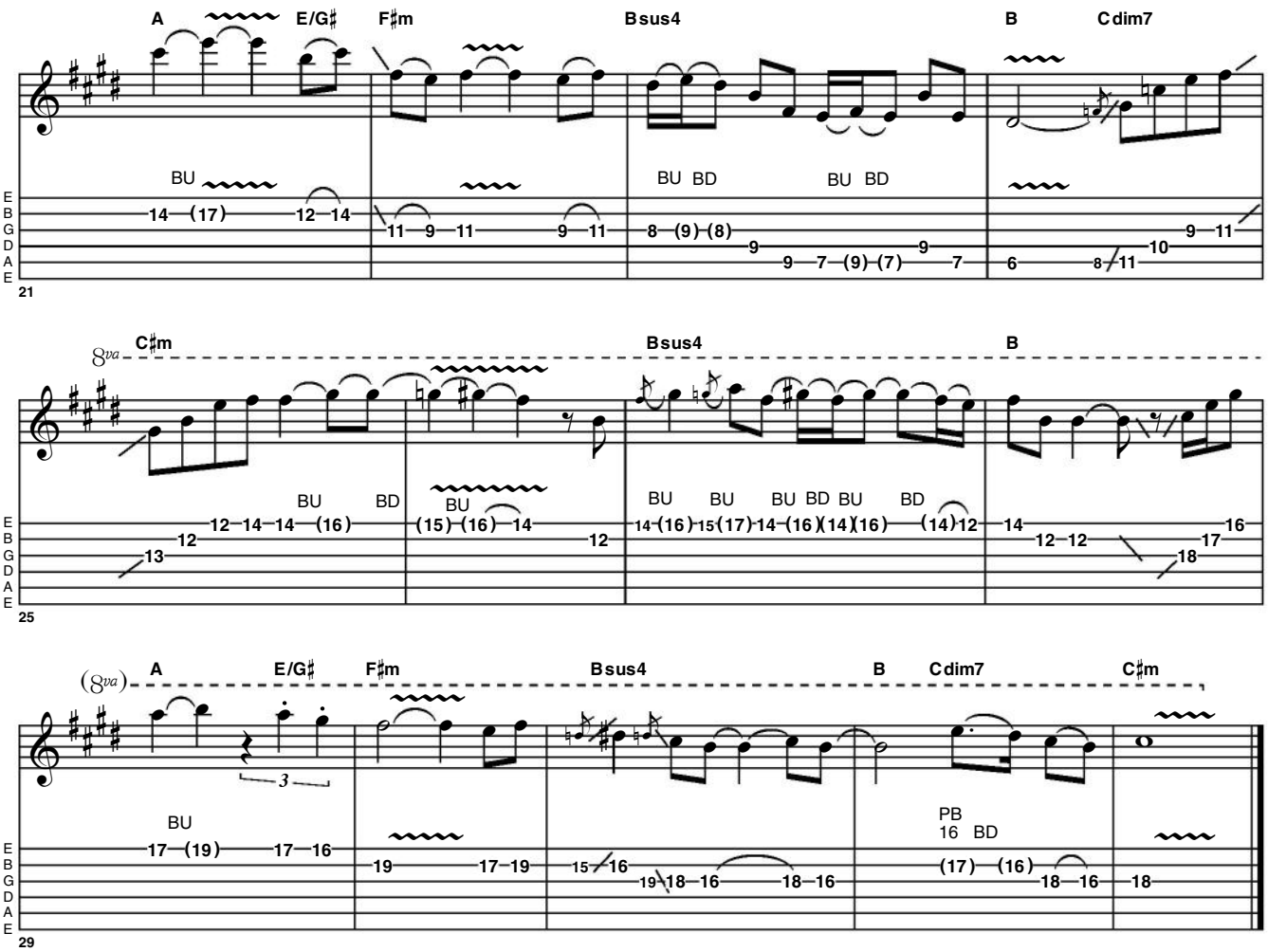
This is Martin's original MMM1 guitar with twin humbuckers. Ibanez has released an SSH version

"Maze Of My Mind embodies what it's like to be on a journey to become a better version of yourself, with the anxiety, hardship, euphoria, and excitement that accompanies it"

PERFORMANCE NOTES **INTERMEDIATE SOLO**

Now let's put this lesson's concepts to work in an extended solo, starting with some call-and-response phrases of increasing complexity. Some of the solo's highlights include some Texas blues–style bending in **bars 10-11**, an exciting interplay between legato and staccato articulations in **bar 19**, and a Steve Lukather–inspired bend in **bar 27**, similar to the one that he plays in Toto's Rosanna.

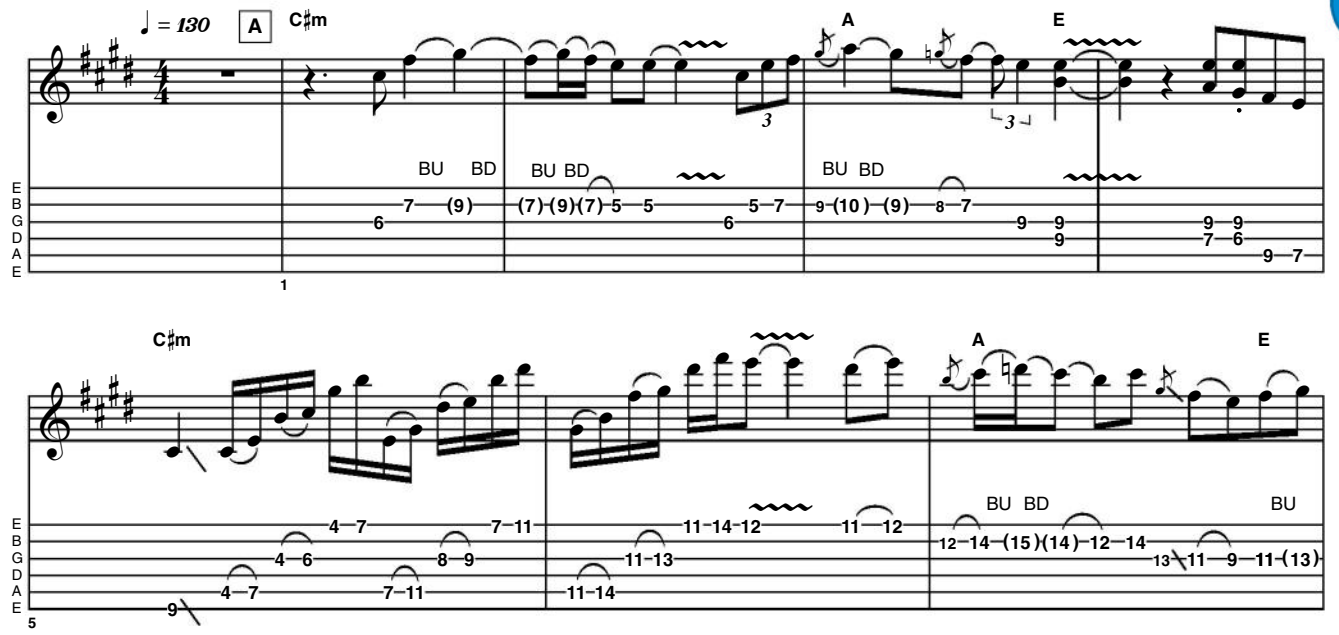
PLAY

INTERMEDIATE SOLO CONTINUED...



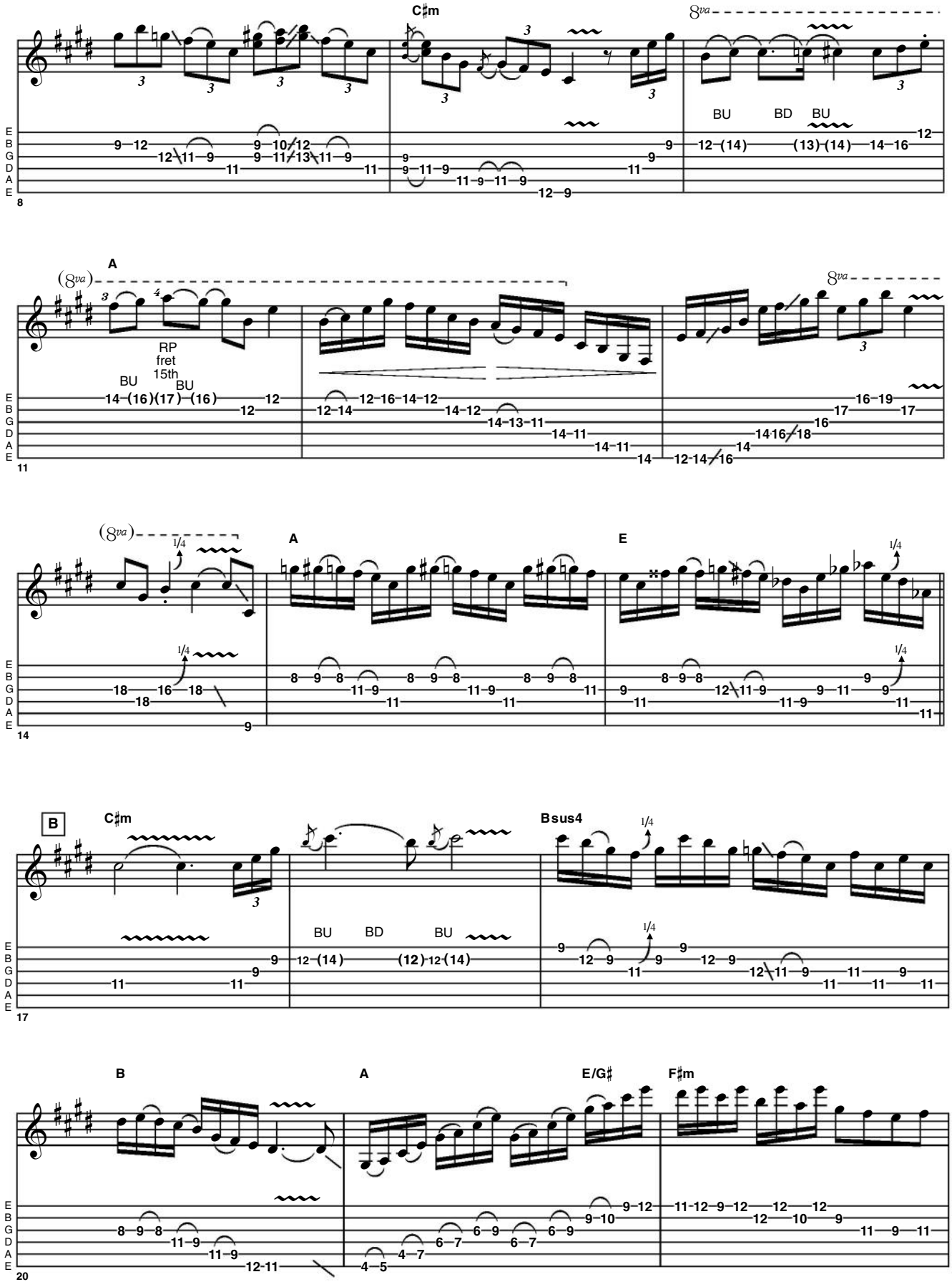
PERFORMANCE NOTES ADVANCED SOLO

This more advanced solo starts with a melody that lays the foundation for what's to come, including an Eric Johnson–approved lick in bar 12 and a Frank Gambale–inspired Altered line over the Cdim7 chord in bar 24, among other compelling moments. Once you've learned both solos, be sure to use them as inspiration for your own blues ballad improvisations, just as I have done from listening to my own guitar-playing influences. Have fun!

PLAY



ADVANCED SOLO CONTINUED



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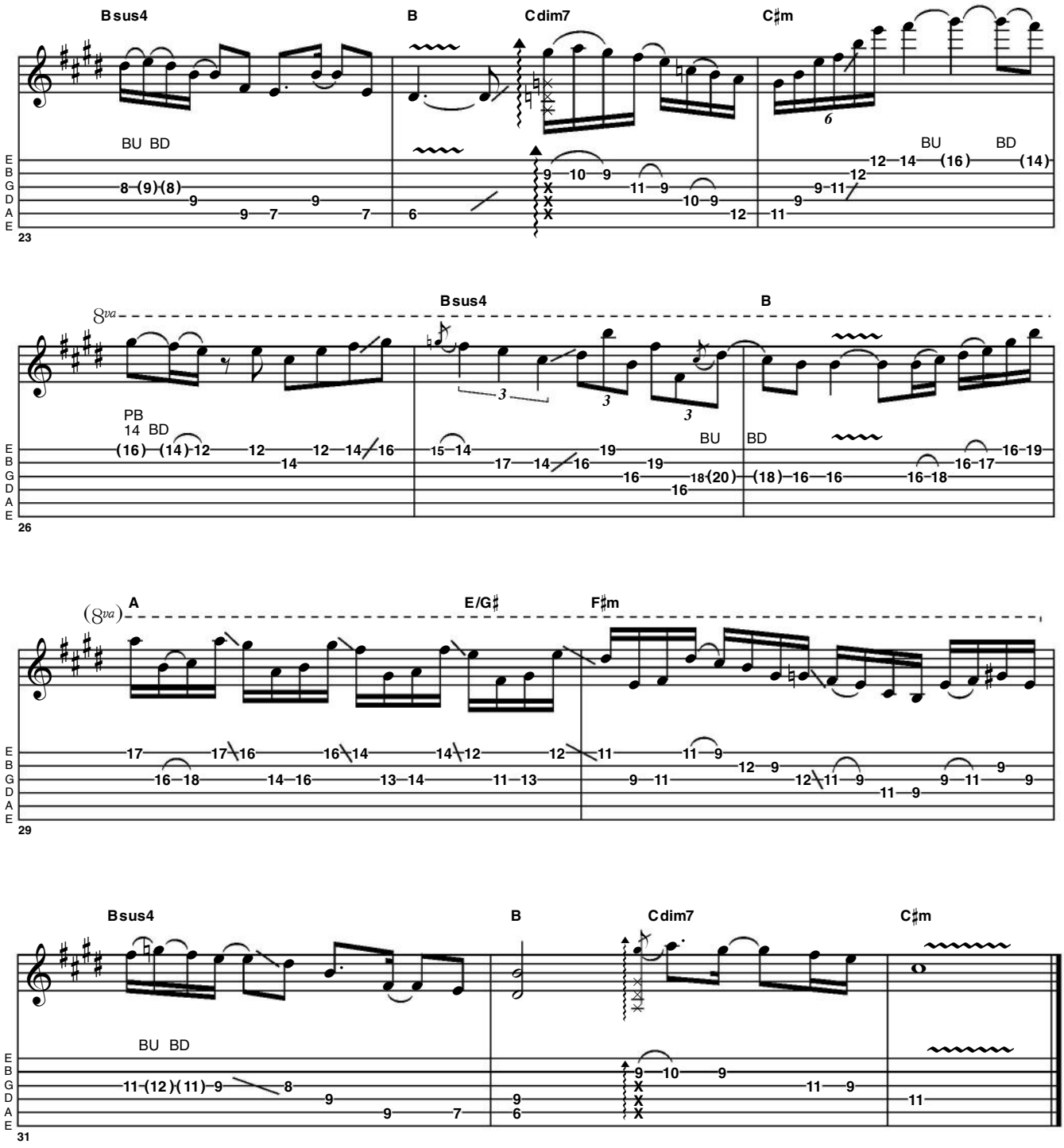

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ALESSIO MENCONI
Five Jazz Licks

ON VIDEO

VIDEO

This month the young Italian maestro stops by to share five exciting modern jazz licks, designed to work over the ubiquitous II-V-I change, with **Jon Bishop** as your guide.

ABILITY RATING Moderate

Info https://bit.ly/422PgWq
Key C Major and Minor **Tempo** Various

Will improve your…
✔ Inside and outside playing
✔ Ability to improvise
✔ Playing over II-V-I chord changes

In this feature we welcome Italian jazz guitar master Alessio Menconi. Genoa-born Alessio is a well-respected musician and has a fully-stocked website of resources for the aspiring jazz guitarist.

In the accompanying video Alessio demonstrates his licks along with backing tracks. The licks are played slowly first, and then at performance tempo. They are all designed to fit over the classic II-V-I chord progression, a key component of the jazz repertoire. For a II-V-I in C Major the chords are Dm7-G7-Cm7. To keep things simple we are using the C Major key signature for this progression. This will allow you to clearly see where the 'outside notes' are, and how they relate to the underlying chords. In the Minor version the chords are Dm7♭5-G7-Cm7, and for this one we'll use C Minor key signature.

The eighth notes are all played with a swing feel and again we have used a 4/4 time signature in order to keep the notation and tab as straightforward as possible.

In his examples Alessio demonstrates the use of several tried and tested ways to negotiate the perfect V-I (G7-C) cadence. We start out with the simplest concept, which is to play the diatonic scale (G Mixolydian: G-A-B-C-D-E-F) over the G7. This is often referred to as the 'key centre' approach, and ensures that all the notes from one scale (C Major) fit with all the chords, which also makes it easy to negotiate the G7.

Another concept that Alessio employs is to introduce the G Altered scale (or Superlocrian), which is the seventh mode of A♭ Melodic Minor (A♭-B♭-C♭-D♭-E♭-F-G). Using the Altered scale over a resolving Dominant chord is another well-used concept for creating a really jazzy sound.

Another approach is to superimpose a variety of chord changes over the G7. Superimposing different chords provides a structured way to introduce tension using chromatic notes. Alessio employs the tritone substitution (D♭7) to great effect here. Playing the note of D♭7 over the G7 provides a simple way to introduce tension, and while it may sound rather dissonant when played slowly, at full performance tempo it's particularly effective.

Allesio Menconi plays his Gibson ES-175 jazz 'box'

Alessio also shows us how he negotiates the Minor version of our progression (remember it's Dm7♭5-G7-Cm7). For the key centre approach the scale in use here is C Harmonic Minor (C-D-E♭-F-G-A♭-B). All three chords can be negotiated easily by playing the notes of this scale, as spelled out above. Melodic Minor (in C it's: C-D-E♭-F-G-A-B) could be an excellent choice over the C Minor chord as it removes the potentially dissonant Minor 6th interval (A♭). You'll be glad to know that the ideas we looked at for creating dissonance on the G7 chord will work when playing over our Major II-V-I sequence as it resolves to the final Cm7 'home' chord.

Alessio played all of the licks in the video with a pick. You may find the faster, performance tempos quite demanding at first, so we'd recommend practising the slow speed versions initially, to get all the notes comfortably under the fingers and into both the muscle and musical memory.

To get more mileage out of these licks be sure to try them in different keys, and look for them on other string sets, higher or lower on the neck. That's how we move on to being able to play ideas like these intuitively, as Alessio does. Also explore mixing and matching key ingredients of the licks to create hybrids of your own. Then you can tweak them for other musical situations such as blues or country, and use them in future solos. Enjoy these licks!

NEXT MONTH *The superb Swedish jazz guitarist* ***Ulf Wakenius*** *presents seven stunning licks!*

Get the Tone

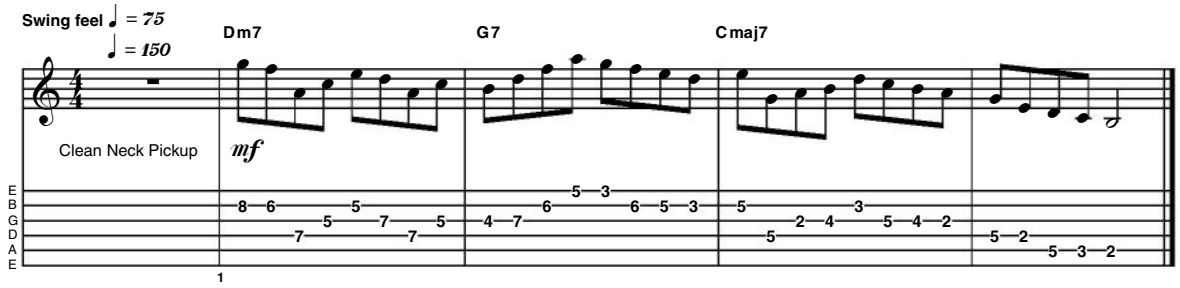
For this month's recording Alessio used his Gibson Johnny Smith's neck pickup with tone and volume controls set to taste. Any electric will work well, simply dial up a clean amp tone and select your neck pickup for a warm jazz tone. You might want to try the guitar's tone control at 2 or 3. Add a dash of reverb or delay to bring a pleasing ambience to your tone.

TRACK RECORD Alessio has several albums out, so why not start at With Love To Ella And Joe, his beautiful tribute to the sublime Miss Fitzgerald and the wizard that was Mr Pass. Solo Ballad sees Alessio in stripped-back 'man and his guitar' mode, while Live At Peggy's with The Nigel Price Quartet sees the two guitarists in fabulous form. Visit www.alessiomenconiguitarinstitute.com for lessons and much more.

MARCO DESTEFANIS / PACIFIC PRESS / ALAMY STOCK PHOTO

LICK 1 II-V-I IN C MAJOR

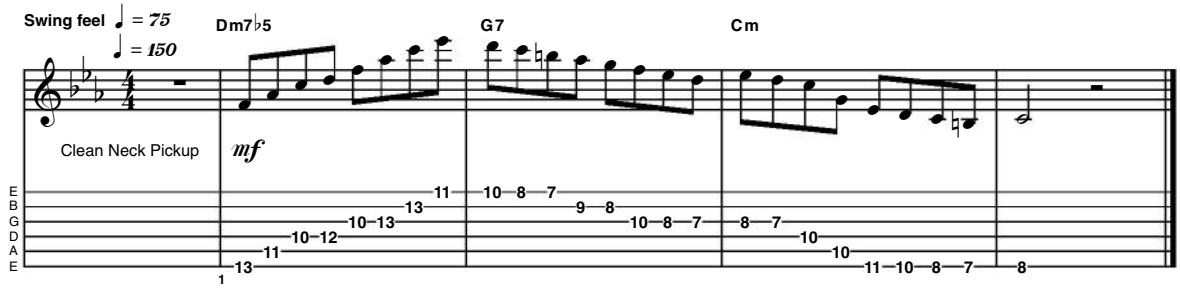
For this first lick Alessio employs G Mixolydian (G-A-B-C-D-E-F) over the G7 chord. Playing this scale over a resolving Dominant chord is a classic approach for that 'inside the chord' type sound. All three chords can be safely negotiated using the notes of C Major scale, too, as they are all diatonic to the key of C Major.



PLAY

LICK2 II-V-I IN C MINOR

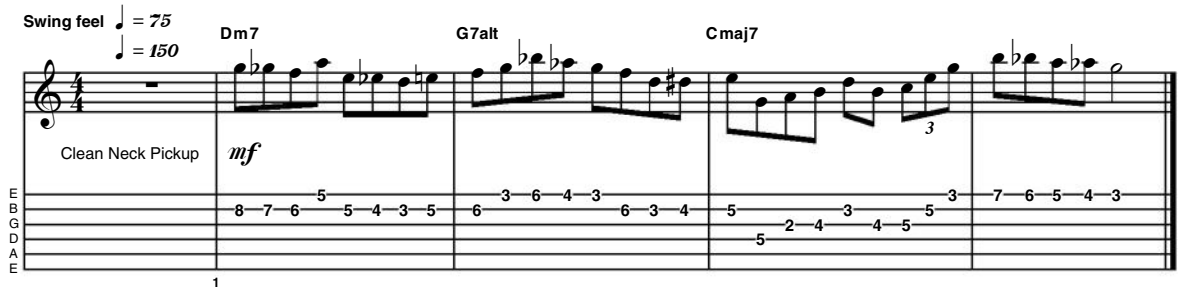
For the Minor II-V-I Alessio adopts the C Harmonic Minor scale (C-D-E♭-F-G-A♭-B) in order to navigate all three chords.



PLAY

LICK 3 II-V-I IN C MAJOR USING G SUPERLOCRIAN ON G

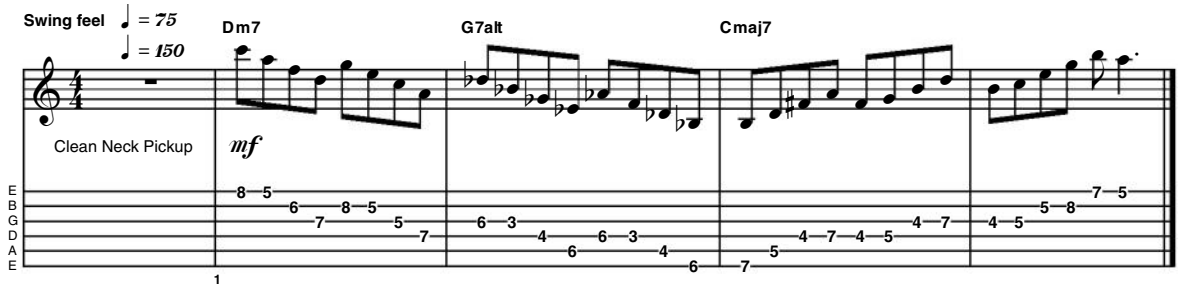
Here Alessio approaches the G7 chord using G Altered scale (G-A♭-B♭-C♭-D♭-E♭-F). G Altered (or G Superlocrian) is the seventh mode of A♭ Melodic Minor, and using it over a resolving Dominant chord is great for creating a more dissonant effect that heightens the tension.



PLAY

LICK 4 II-V-I IN C MAJOR USING TRITONE SUB ON G (D FLAT 7) AND C LYDIAN ON C MAJOR

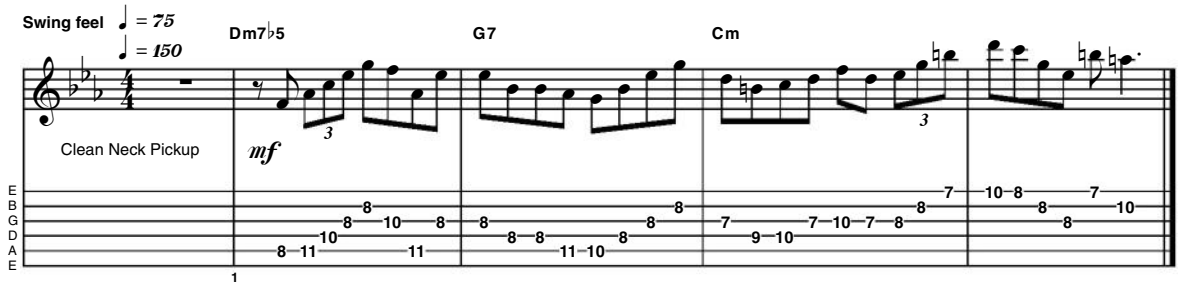
For this lick Alessio plays a D♭7 arpeggio superimposed over G7 (= arpeggio formed a tritone away from the V7 chord). This creates tension that heightens the consonant resolution to the C Major 'home' chord. While a little dissonant if played slowly, when played up to performance speed it works very well.



PLAY

LICK 5 II-V-I IN C MINOR USING D LOCRIAN#2 FOR DM7, G SUPER LOCRIAN FOR G7 AND C MELODIC MINOR FOR CM7

To spice things up Alessio brings in the Melodic Minor scale modes. He plays D Locrian#2 (D-E-F-G-A♭-B♭-C) over the Dm7♭5 and G Superlocrian (G-A♭-B♭-C♭-D♭-E♭-F) for the G7. To release this tension the more 'melodious' C Melodic Minor resolves things nicely over Cm; notice the A and B notes in particular.



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THE CROSSROADS
Jimmy Herring

ON VIDEO

This month **John Wheatcroft** meets a true Crossroads guitarist, with virtuoso jazz, rock and fusion chops, plus incredible improvisational flair and innate musicality.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/422PgWq
Key B Minor **Tempo** 130bpm

Will improve your…
✔ Picking articulation
✔ Use of chromatic decoration ✔ Ability to articulate chord changes

Jimmy Herring is one of the most versatile and well respected guitar players out there today, with a style that encapsulates the harmonic sophistication of jazz and fusion and balances this with the raw energy and dynamic delivery of classic rock and blues. Add to this the improvisational flair of a jam band master and a little bluegrass and country, all delivered with phenomenal technique, and we're in the right ballpark.

As you might expect, Jimmy's career credits are just as impressive as his playing, with collaborations with other notable guitar heavyweights such as Derek Trucks, John Scofield, Warren Haynes, Wayne Krantz and many more, along with a successful career as a solo artist and bandleader. Herring also served his apprenticeship as a member of Bruce Hampton's Aquarium Rescue Unit, Phil Lesh and Friends, and The Allman Brothers, and is currently the lead guitar player for Widespread Panic, a band that holds the record for the most sold-out performances at the legendary Red Rocks Amphitheatre in Colorado.

TECHNIQUE FOCUS
Blending your options

When developing your improv vocabulary, it's common to isolate your focus onto one specific topic, concept or idea at a time. While this has its place, allowing you to immerse yourself in a given concept or harmonic/melodic device, you'll notice experienced improvisers such as Jimmy are expert at developing and maintaining multiple approaches at the same time, switching midstream between scales, arpeggios and Pentatonic options, while employing mixed rhythmic ideas and phrasing. One Herring-endorsed approach is to switch between Dorian (R-2-♭3-4-5-6-♭7) and Melodic Minor (R-2-♭3-4-5-6-7). You'll notice there is only one note separating these two, with either Minor or Major 7th, so Jimmy creates an eight-note 'super-scale' that contains both. A ninth note can be created by adding the bluesy ♭5th, and don't forget that the remaining three chromatic notes can be utilised as passing tones to connect the remaining tone gaps (R-2-♭3-4, 5-6). The Minor 6th arpeggio is a powerful tool here also, as this provides a neutral common-tone link between these two scale options. Explore these ideas for yourself.

"I love horn players, and I find tremendous inspiration in listening to them and trying to cop some of the lines that they might play" Jimmy Herring

A graduate of The Guitar Institute of Technology in Hollywood, Herring also attended Berklee College of Music. Crucially, Jimmy balances the intellectual and studied side of his playing with an intuitive, dynamic and feel-based delivery that clearly indicates he has paid his dues, both on the bandstand and by listening to a world of music. When either performing or discussing his playing, Herring's enthusiasm, energy and sheer enjoyment comes across, loud and clear.

John McLaughlin was a huge influence on Herring, being exposed to Mahavishnu's The Inner Mountain Flame by his elder brothers when just a teenager. This prompted Jimmy to develop his technique and improvisational facility and also opened his eyes and ears to the potential of purely instrumental music. In 2017 Herring and McLaughlin played 25 dates across America and this was captured on the album Live In San Francisco .

The following examples explore three crucial areas of Jimmy's playing. First, you'll need considerable alternate picking accuracy and coordination to achieve anything close to Herring's delivery. You can treat any of these examples as a picking and technique workout, so don't worry if you need to slow things down and build up speed over time. Secondly, we explore his use of chromatic decoration to create colour and melodic interest. Lastly, we highlight his ability to negotiate the changes. If you play any of these lines without accompaniment, you can still hear the harmonic landscape over which they sit. We'll also look at how some of these ideas might be found in the playing of Jimmy's peers, specifically Grant Green, Clint Strong and Biréli Lagrène.

NEXT MONTH *John investigates the many crossover styles of the superb* ***Eric Johnson***

Get the Tone

Jimmy switches between PRS and modified Fender guitars, so something with humbuckers will get you closest . For the clean examples use your neck pickup with the tone wide open. He also likes to blend bridge and neck pickup, so for the overdriven solo try the same. The above settings are for the clean examples, so use an overdrive pedal for the dirtier sections.

TRACK RECORD Live In San Francisco (2018), features Jimmy's band, The Invisible Whip, alongside John McLaughlin's 4th Dimension. This is a beautiful document of an incredible third set with all members of both bands on stage at once and the interplay and musicality is staggering. From Herring's solo portfolio, we'd suggest Subject To Change (2012) and from Wide Spread Panic, try Street Dogs (2015).

Jimmy Herring playing his dark sunbusrt PRS with maple neck

DOUGLAS MASON/GETTY IMAGES

EXAMPLE 1 CLEAN-TONED JAZZ LINES

We begin with a collection of lines based around a 12-bar blues in the key of B Minor, although for the sake of analysis we've divided each example into four-bar sections. Naturally, you could always join these lines together to create a cohesive chorus, as well as mixing and matching between the alternating Herring idea and an echoing jazz line from other Crossroads jazz players featured here, specifically Grant Green, Clint Strong and Biréli Lagrène. Examples 1a) and 1b) define static Im7 lines in B Minor, featuring tons of chromatic decoration in both instances. For examples 1c) and 1d) we're looking at the move between Em7 and Bm7, the IVm7-Im7, and we round this section of in examples 1e) and 1f) with a pair of harmonically compelling lines that articulate the turnaround, specifically in this case negotiating ♭VI7 (G7), to V7alt (F#7alt), resolving to Im7 (Bm7). Remember to take these slowly at first.

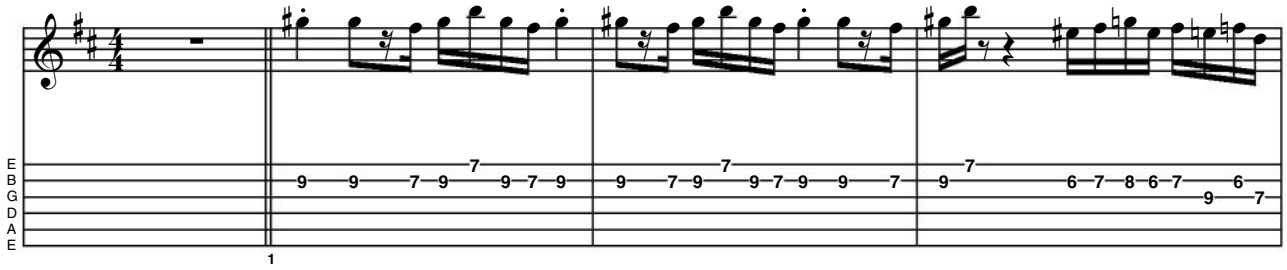
PLAY

BACKING

1a) Jimmy static Im7 line

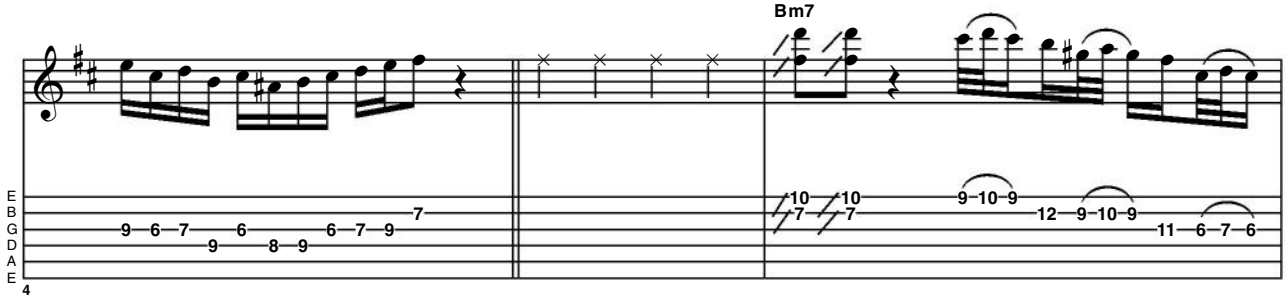
♩ = 130 Double time feel

Bm7

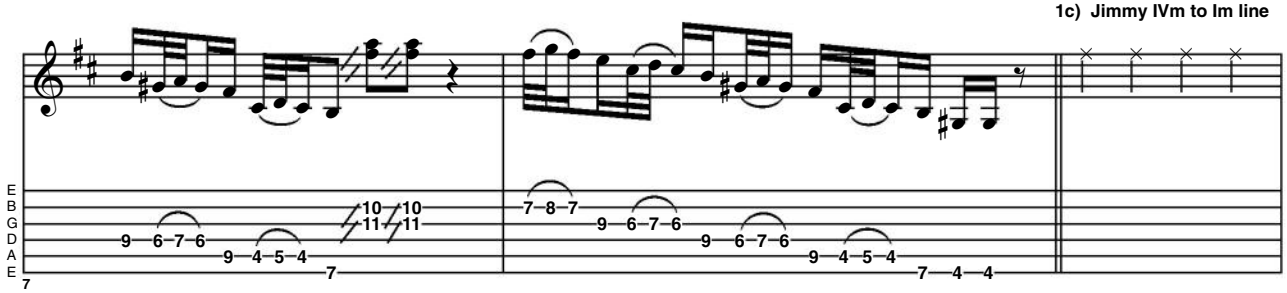


1b) Crossroads static Im7 line (Grant Green)

Bm7

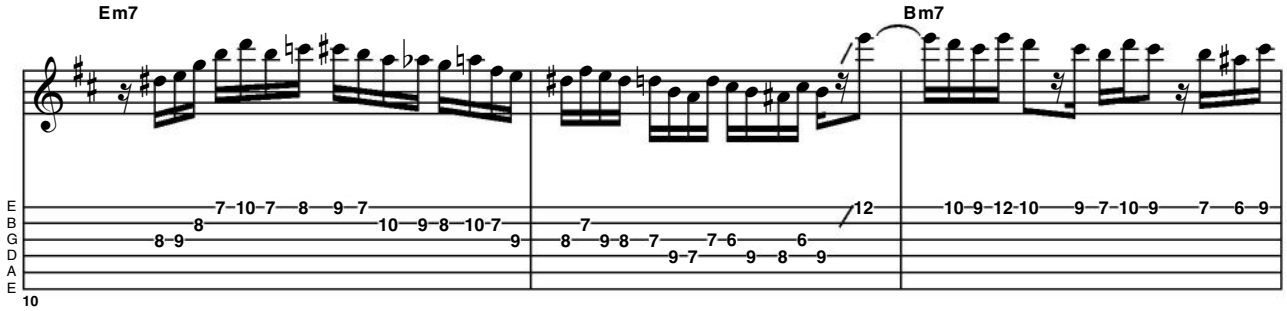


1c) Jimmy IVm to Im line



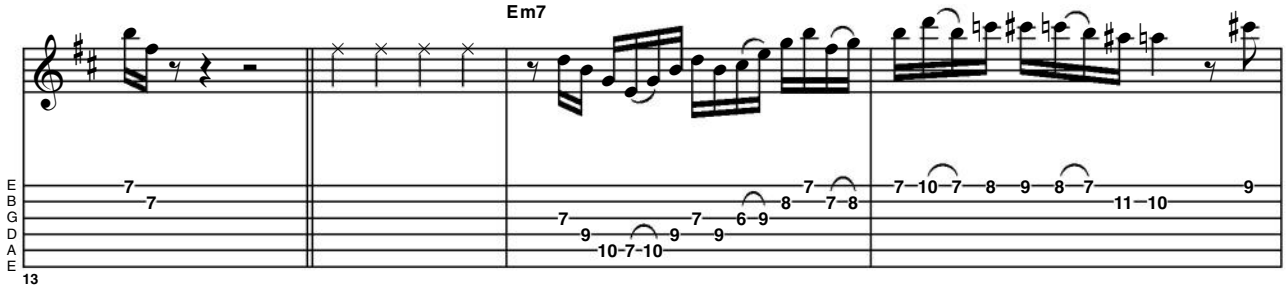
Em7

Bm7

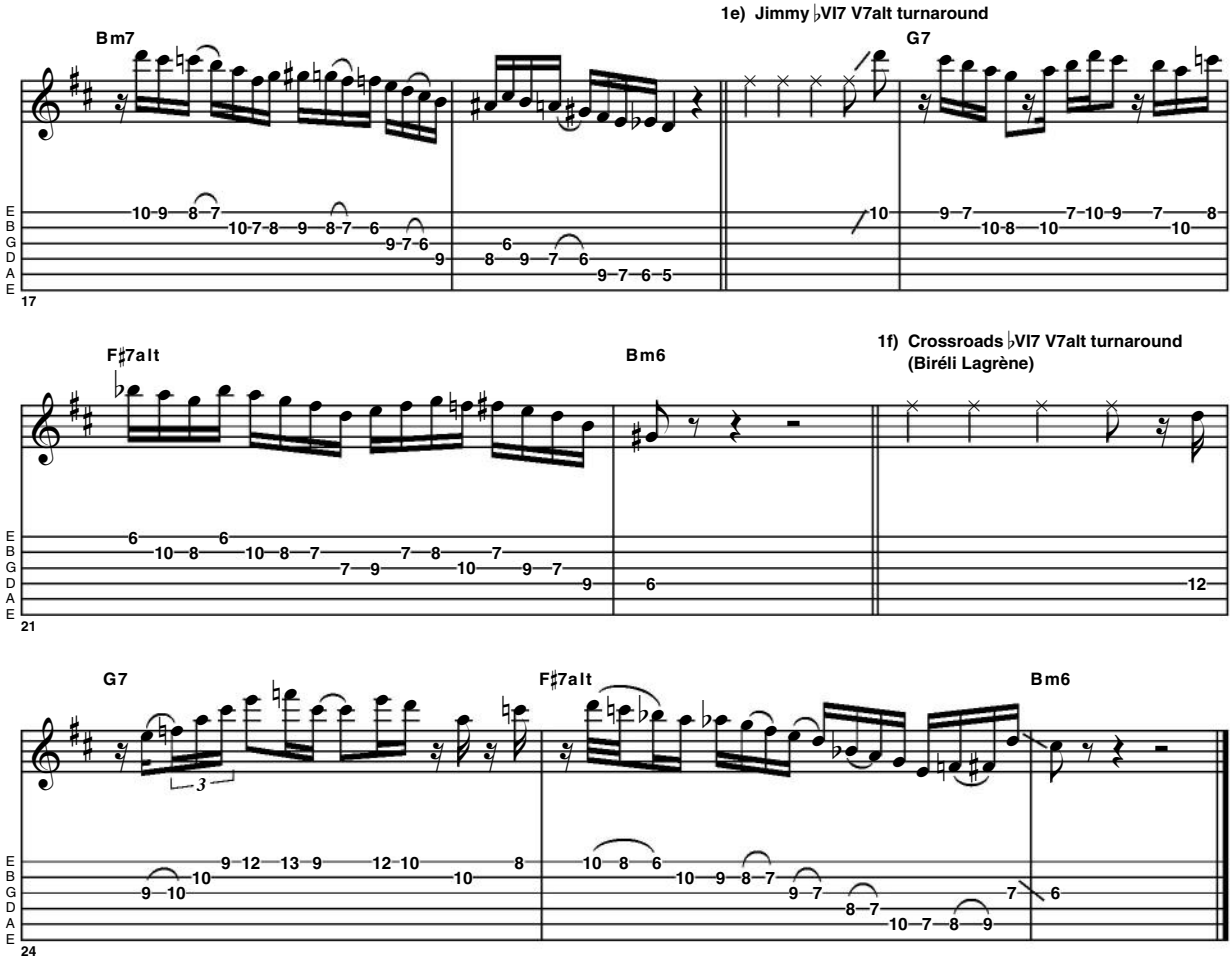


1d) Crossroads IVm to Im line (Clint Strong)

Em7

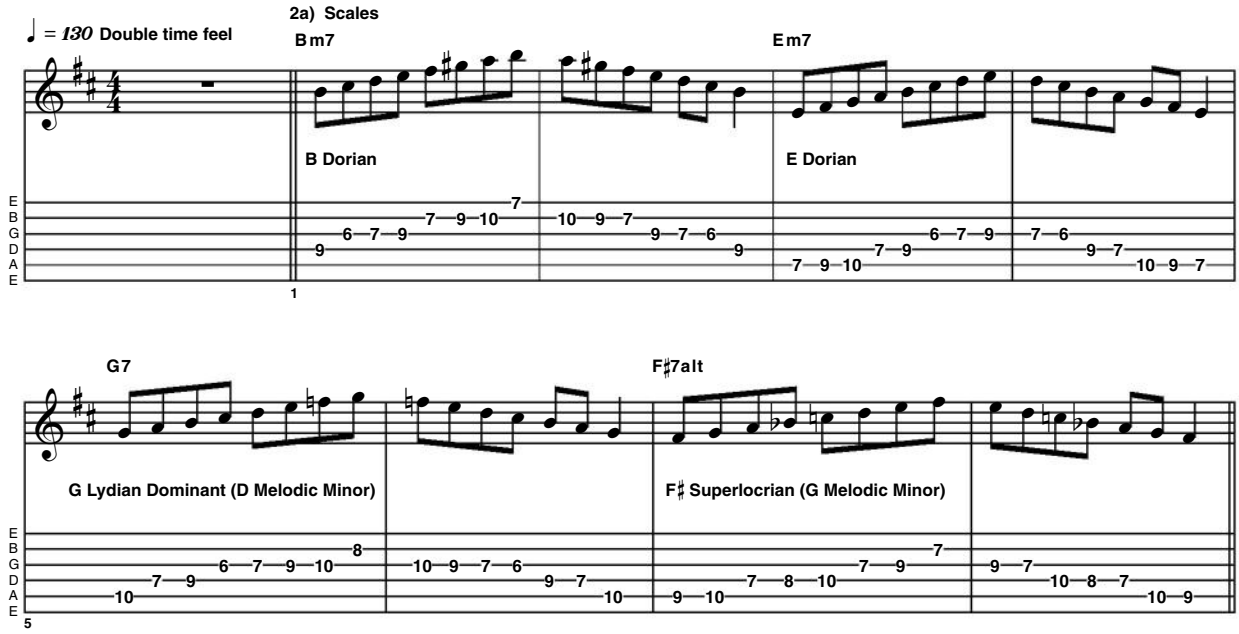


EXAMPLE 1 CLEAN-TONED JAZZ LINES CONTINUED...



EXAMPLE 2 MELODIC TOOLS

This example defines a selection of useful melody tools that you can use to articulate the harmony found in a typical minor jazz-blues, again in the key of B Minor. In Ex2a) we define one potential scale choice for each of the four different chords that we need to address this specific progression, while naturally you can augment these options with alternative or combined choices (See Technique Focus). In 2b) we define a Pentatonic option for each chord, although for variety here, we've chosen a different fretboard location. We conclude this section by outlining a Minor 6th arpeggio option for each of the four changes derived either directly or superimposed from the parental scale option, so we see Bm6 for B Minor, Em6 for E Minor, with Dm6 juxtaposed against G7 (derived from D Melodic Minor) and Gm6 against F#7alt (coming from G Melodic Minor). Always aim to understand the correlation between lines and their underlying harmony.

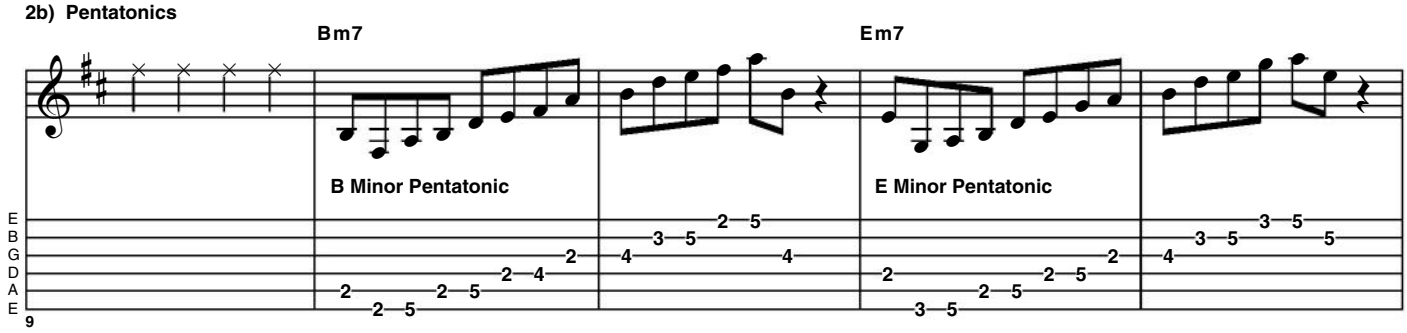


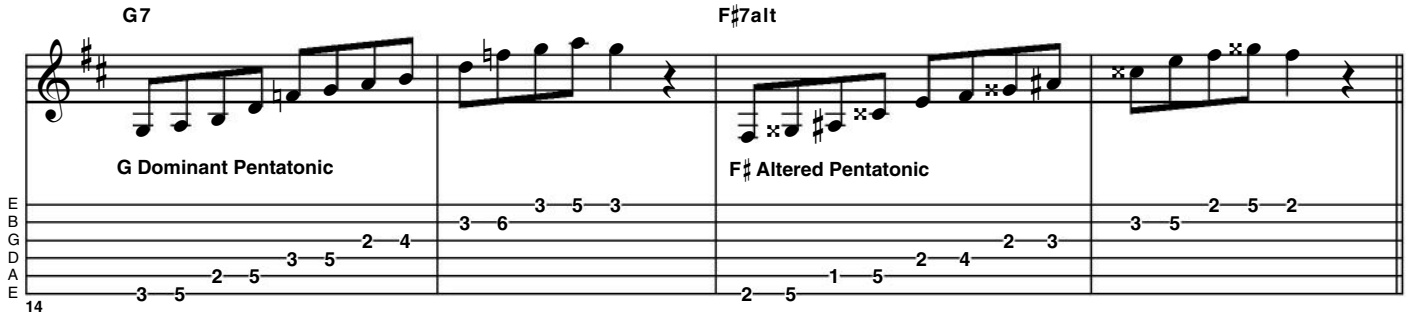
PLAY

BACKING

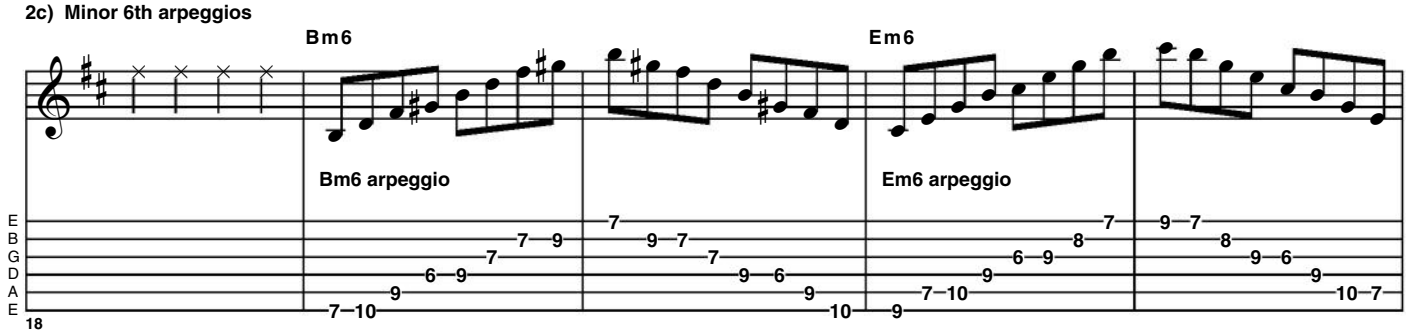
EXAMPLE 2 **MELODIC TOOLS CONTINUED...**

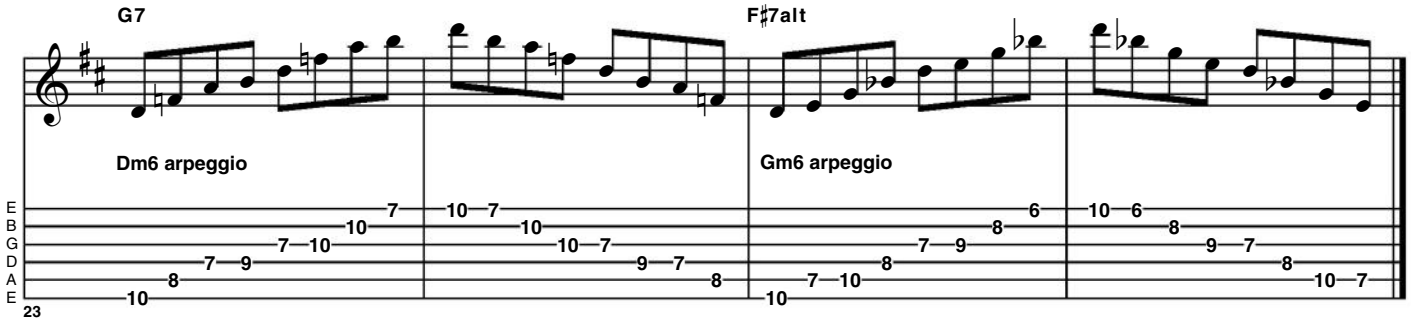
2b) Pentatonics





2c) Minor 6th arpeggios



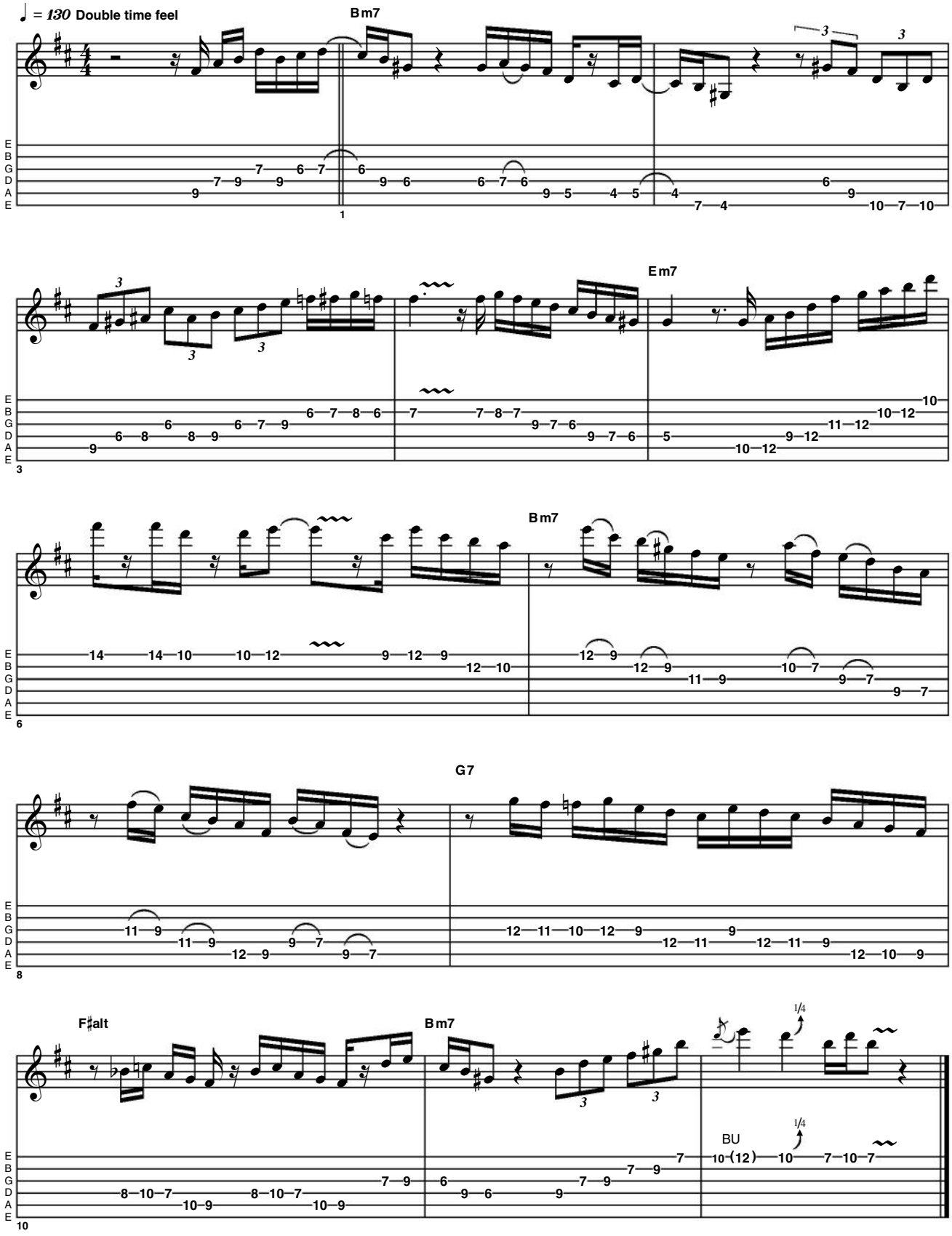


EXAMPLE 3 FULL SOLO WITH OVERDRIVE

We conclude with a cohesive solo, again based around a double time feel blues in the key of B Minor. While undoubtedly the notes are densely packed, there are also specific applications of space and syncopation throughout. Much of the harmonic and melodic material reflects the devices we have outlined and utilised in examples 1 and 2, although Jimmy's Pentatonic superimposition prowess is reflected in bars 7 and 8, with three Minor Pentatonics all found within B Dorian (B-C#D-E-F#-G#-A) expressed over two bars (B Minor Pentatonic: B-D-E-F#-A, C# Minor Pentatonic: C#-E-F#-G#-B, and F# Minor Pentatonic: F#-A-B-C#-E). In complete contrast to all this harmonic and melodic sophistication, there's nothing wrong with simple too, so we finish up with a gutsy B Minor phrase straight out of the Pentatonic blues lickbook. I'm sure you'll find much great inspiration here that you can apply in your own solos.

PLAY

BACKING



FRANZ SCHUBERT
Ständchen (Serenade)

ON VIDEO

This month **Declan Zapala** has prepared us a haunting serenade from the Romantic era. It's full of lush chords and harmonics that will stir your soul and your fingers.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/422PgWq
Key D Minor **Tempo** Approx 120bpm
Tuning D-G-D-G-B-E

Will improve your…
- ✔ Artificial harmonics
- ✔ Control of broken chords
- ✔ Hemiola (simultaneous triplets and duplets)

Franz Schubert's acquaintance and peer, one Ludwig van Beethoven, is quoted to have said on his deathbed, "Truly, the spark of divine genius resides in this Schubert". Such an accolade from one of history's most famous composers is particularly fitting when we consider the story of Schubert. Born in Vienna in 1797, Franz Peter Schubert led a remarkably busy life that was cut short, passing away aged just 31. In his brief time he was an inexhaustible powerhouse of creativity and wrote a staggering 1500 works for various settings. After excelling at piano aged 5, and violin aged 8, Schubert became a prolific composer from the age of 13 after he composed his first piece, a Fantasy for piano duet. This bright compositional spark continued throughout his entire life, even while training to be a music teacher at his dad's music school during his late teens.

"Schubert's most prolific year was 1815 when, aged 18, he wrote over 20,000 bars of music spread across various settings"

A large portion of Schubert's works were secular, with one of his most notable pieces being his song Ave Maria for voice and piano. He also wrote symphonies, operas, piano music, and a comprehensive array of chamber music. Schubert's most prolific year was 1815 when, aged 18, he wrote over 20,000 bars of music spread across various settings including a symphony, and various pieces of church music and 'lieder' (songs).

Franz Schubert, a prodigy who died way too young

Schubert was a composer of the late classical/early romantic era and his piece Ständchen was one of the last he ever wrote, not receiving publication until after his death in a collection of 14 songs titled Schwanengesang (Swan Song). It's a perfect example of the romanticism within his compositional style, breaking from the classical tradition he was born into, with passionate and moving lyrical melodies and the exploration of more daring harmonies when compared to much of the music of just a decade prior. Ständchen wasn't actually popularised until the great pianist Franz Liszt later arranged it for solo piano and began performing it.

Schubert's music was celebrated by his peers and lived on after his passing. Today his music is not just played in concerts the world over but is often used in TV and film. His Symphony No.8 in B Minor (the 'unfinished' symphony) was featured in the 2002 film Minority Report; an apt unfinished piece that mirrored the movie's theme of 'unfinished' crimes.

Finally, for any GT readers who also happen to be gamers, Ständchen was featured in the soundtrack for the 2004 videogame the Sims 2.

NEXT MONTH *Declan performs and analyses Jose Ferrer's wonderful* ***El Amable***

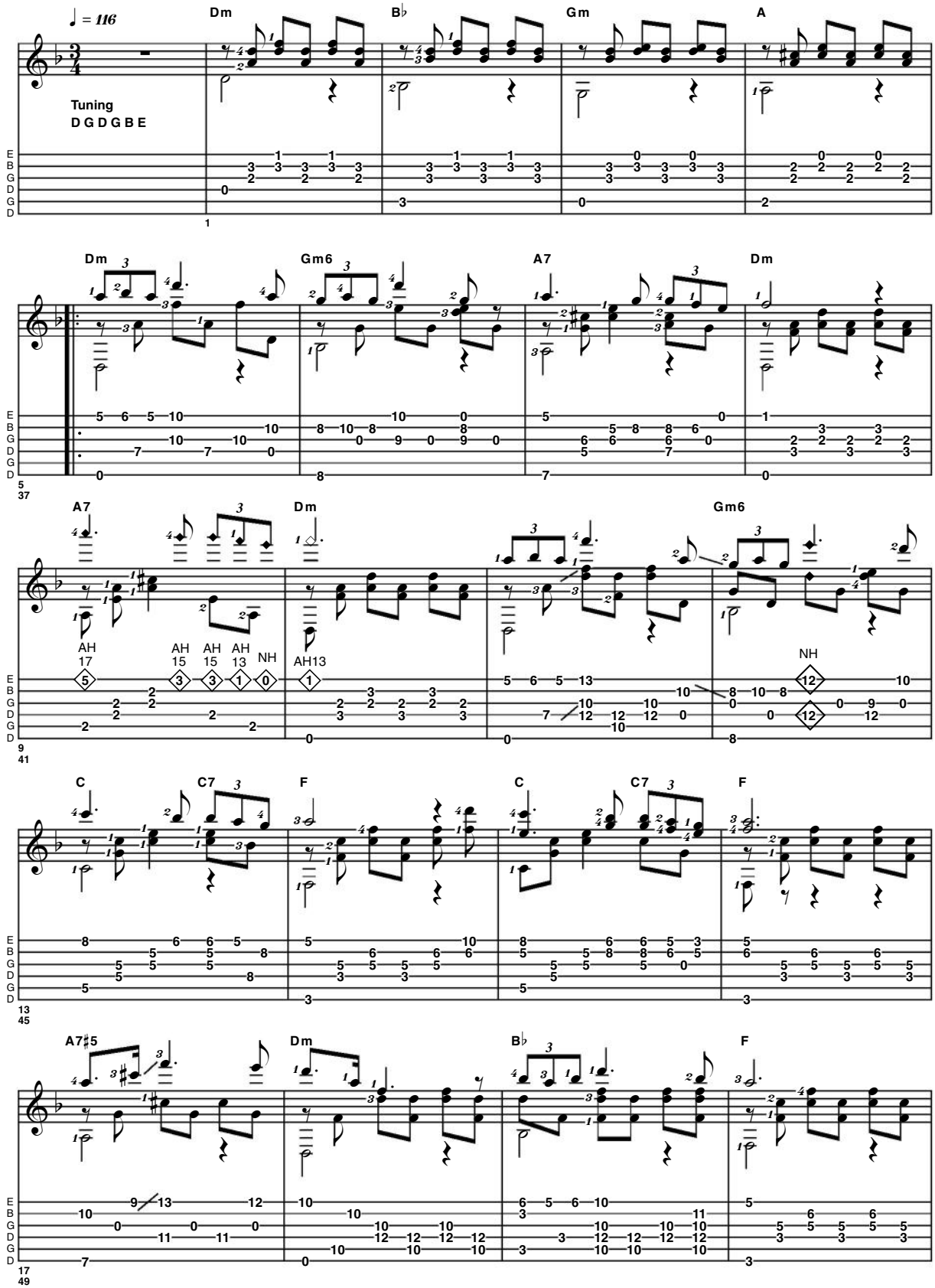
TECHNIQUE FOCUS
The Interplay of hemolia

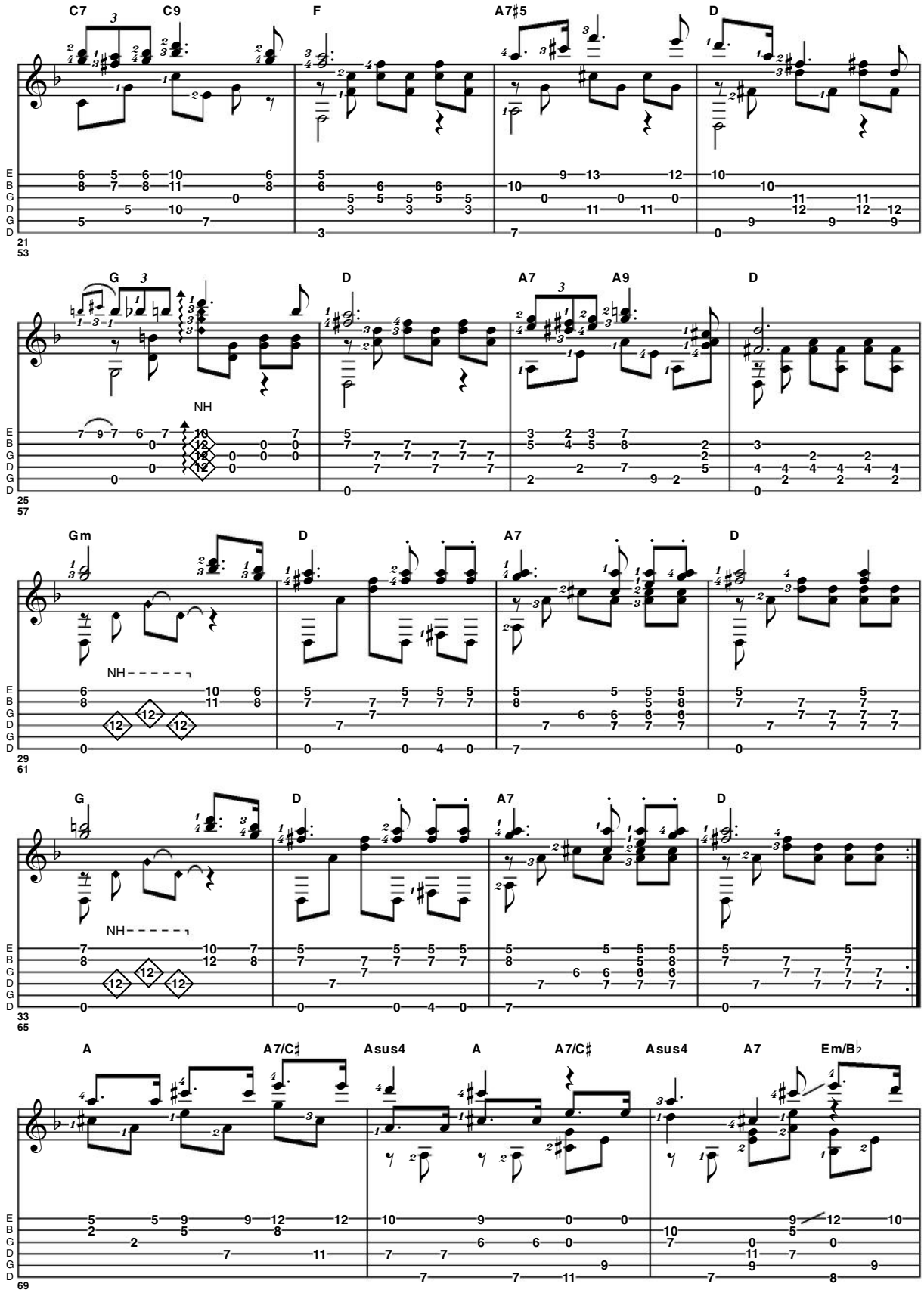
A common rhythmic pattern found in Ständchen is three triplets in the melody accompanied by two quavers underneath. This interplay of three notes on top against two underneath creates a musical effect known as hemiola. The idea is covered in the accompanying exercises to this month's arrangement so it is recommended to explore those if this concept is new to you. When introducing triplets to my pupils I always do so via using our hands to tap out this rhythm – try tapping both your left and right hand together on your chair followed by 'right-left-right', so the full sequence should be 'together-right-left-right-together-right-left-right' and so on. Your goal should be to feel your left hand hitting two evenly spaced quavers and your right hand hitting three evenly spaced triplets.

TRACK RECORD Pianist Vladimir Horowitz recorded Listz's transcription of Ständchen on his album Horowitz At Home. Turkish pianist Can Çakmur takes a smoother approach on his album of Liszt pieces. Johann Kasper Mertz arranged a solo guitar version and standout performances of this by Marcin Dylla can be found on the SiccasGuitars YouTube channel, as well as on Marcin's own YouTube channel.

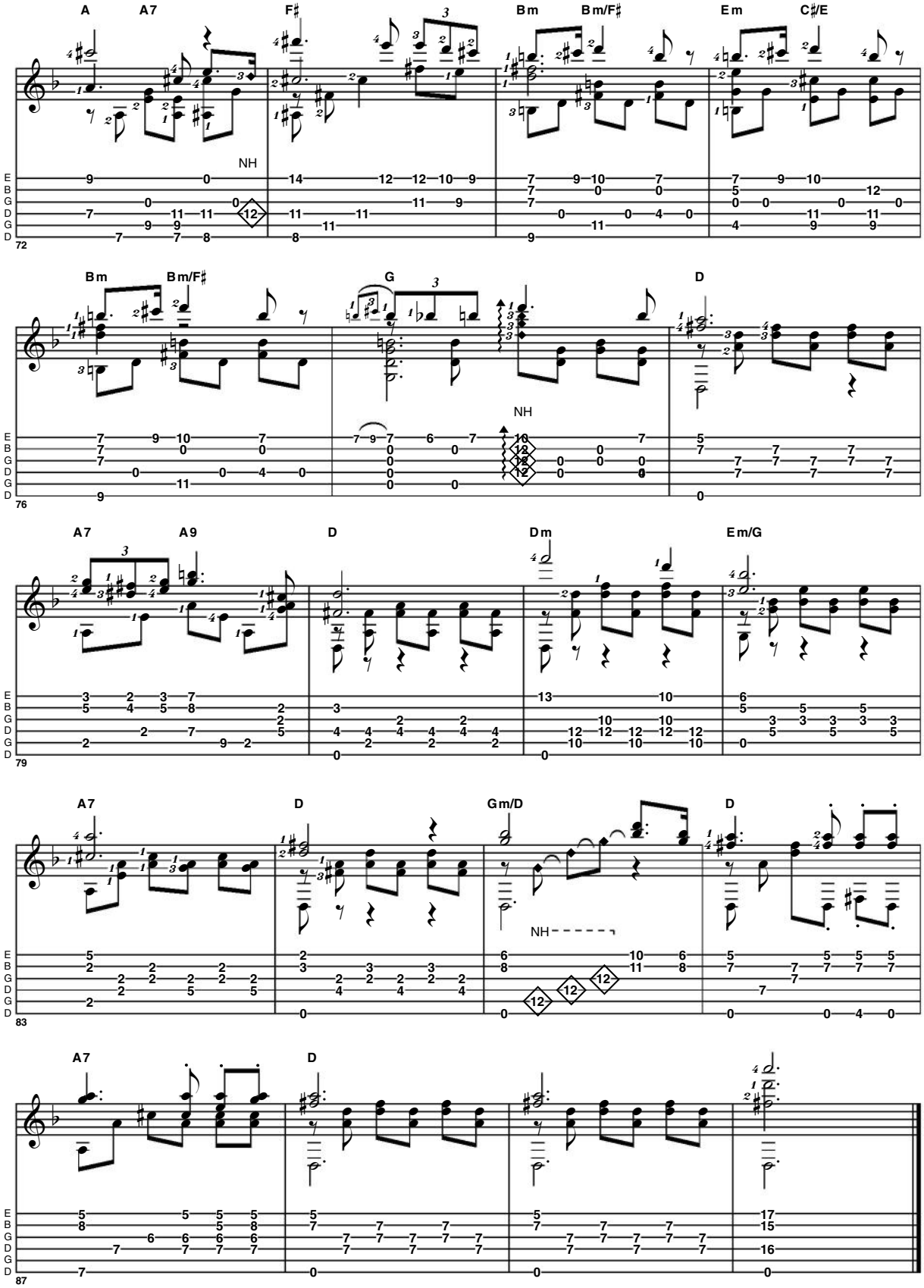
GRANGER - HISTORICAL PICTURE ARCHIVE / ALAMY STOCK PHOTO

PLAYING **NOTES**

In **bars 1-3** keep the fourth finger on the D at the 3rd fret to stabilise the chord changes during this passage. In bar 6 keep the second finger held on the G at the 8th fret to simplify moving between the two chords. In **bar 7** place a four-string barre at the 5th fret to achieve all of the 5th-fret notes of the bar. In **bar 9** place a five-string barre to achieve all the 2nd-fret notes up to the triplets, then let the second finger move between the final two lower-voicing bass notes of the bar. In **bar 11** start with a half barre, so the first and third fingers neatly slide up to their notes on beat 2. Start **bar 13** with a five-string barre changing to a half barre at the start of the triplets on beat 3. Keep the fourth finger on the second string as you exit to make the transition to the opening chord of **bar 14** simpler.

PLAYING **NOTES**

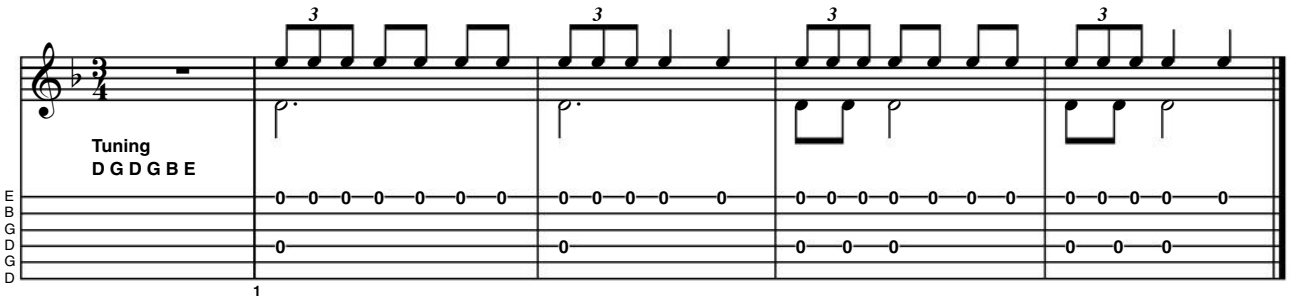
Start **bar 18** with a five-string barre at the 10th fret to achieve all the notes of the bar. In **bar 19** both chords involve a five-string barre so maintain a sturdy barre shape as you execute the chord shift. In **bar 21** keep the second and third fingers in contact with their strings to make the shift up to the C9 chord feel neat and simple. In **bar 25** hold the first finger on the D at the 10th fret and use an outstretched third finger to touch the second, third and fourth strings to achieve the natural harmonics. In **bar 27** use the same idea from **bar 21**, keeping the second and third fingers in contact with their strings to make the shift to the A9 chord easier. In **bar 69** hold a three-string barre down as you shift between the three chord positions.

PLAYING **NOTES**

Bars 33-34 are technically more demanding than the rest of the piece but are helped by the use of anchor fingers within bars. In **bar 70** use the fourth finger as an anchor between beats 1 and 2, and in **bar 72** anchor the fourth finger on the C# at the 11th fret on the fourth and fifth quaver beat of the bar. Start **bar 71** with a full barre at the 7th fret then release it on the A7 chord notes at beat 2.

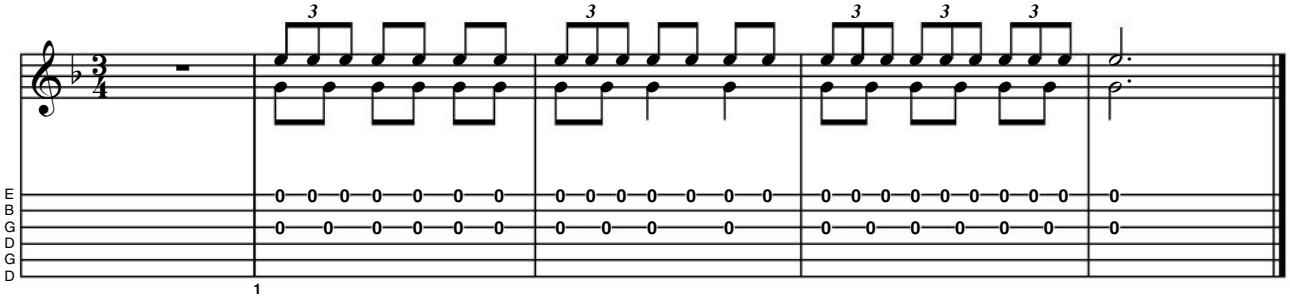
In **bars 81-82** we don't need to start each bar with the whole chord placed down; instead start by plucking the opening note or chord and then place the notes that follow afterwards. For the big leap up to the final chord of the piece at **bar 90** use the second finger from the previous bar's chord to guide the hand up to the F# at the 16th fret.

EXERCISES 1-5

For these exercises exploring Hemiola we pluck the quavers of the lower voicing with our thumb while the fingers pluck the triplets above. The first goal should be to ensure the first of each group of three triplets lines up perfectly on its beat with the quaver underneath it – working with a metronome set to click on all the crotchet beats is advised. For examples 5's plucked harmonics use a rigid first finger to touch the node of the harmonic, using your thumb to pluck the notes.

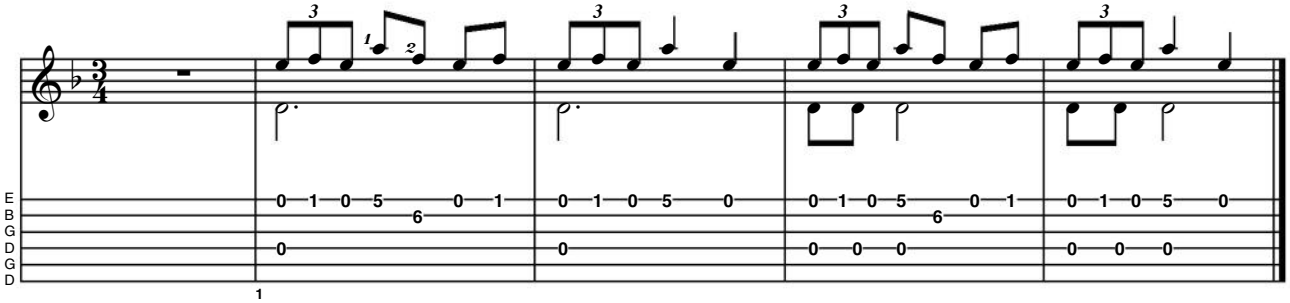
Ex 1 Practising triplets and basic Hemiola



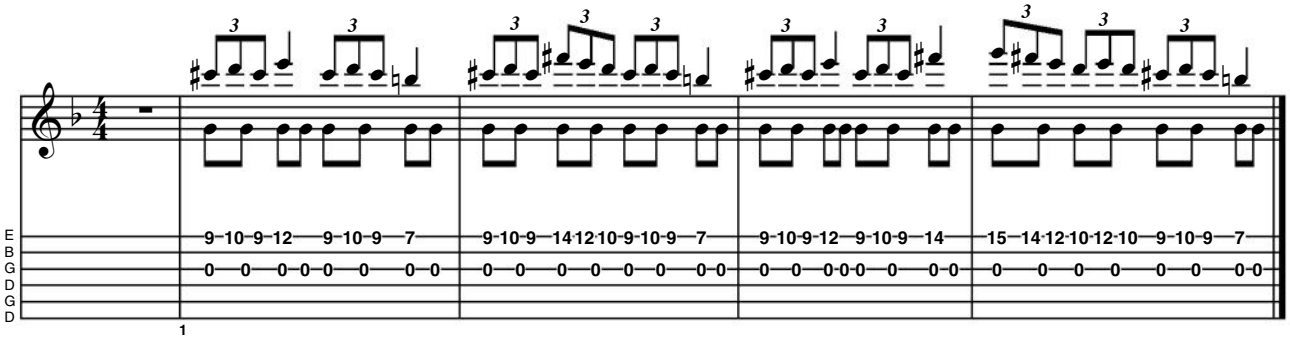
Ex 2 Repeated Hemiola



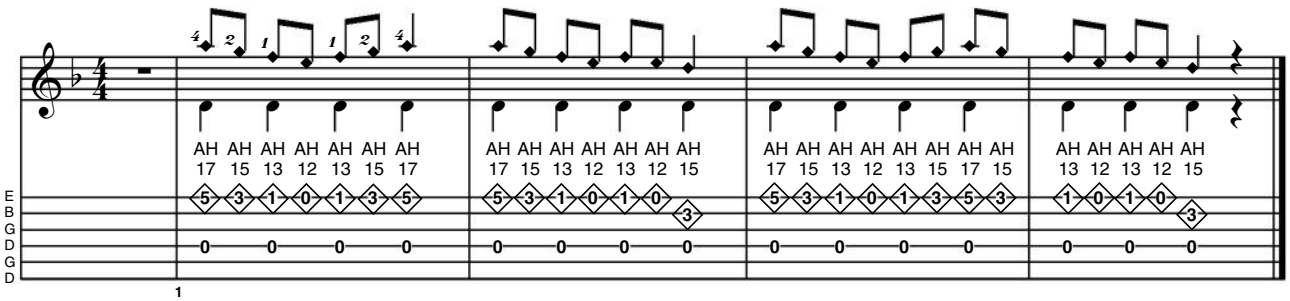
Ex 3 Simple Melodic Hemiola



Ex 4 Advanced Melodic Hemiola



Ex 5 Pick Harmonics



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ROBIN TROWER

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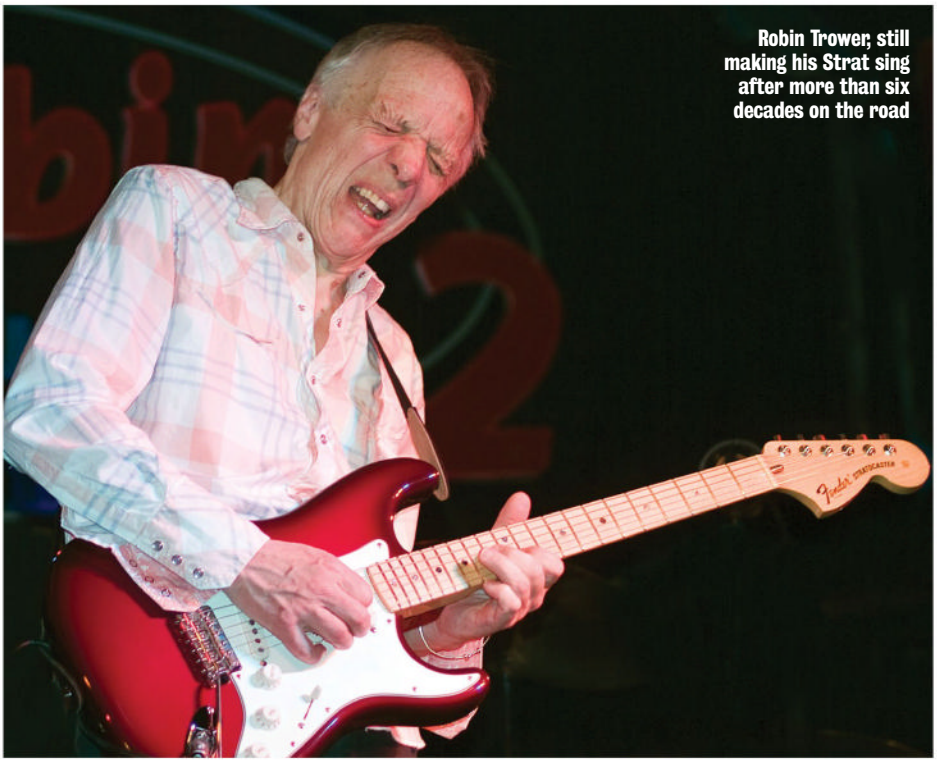
Psychedelic 70s blues-rock is our Spring issue's musical flavour of the month as **David Gerrish** explores the style of an undersung guitar hero.



Robin Trower, still making his Strat sing after more than six decades on the road

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔ String bends and vibrato
Tempo: Various	✔ Fast blues licks
https://bit.ly/422PgWq	✔ Rhythmic creativity

This month's featured artist has a career spanning over 60 years. Robin Trower is a British blues-rock legend with an instantly recognisable sound, known for his displays of real fire and skill. Admired by fans around the globe for his artistic individuality, despite not becoming a household name as is arguably deserved, he is important in the evolution of blues guitar.

Trower was born in London in 1945 and grew up in Essex, where he developed a keen interest in his parents' vinyl collection. Elvis Presley, and particularly Elvis's guitarist, Scotty Moore, inspired Trower to pick up the instrument that he heard bursting from the speakers. Musical explorations led him to the blues, and he cites BB and Albert King as two of his biggest influences. The greatest inspiration for his style, though, is Jimi Hendrix, whom Trower (quite rightly) revered as a truly groundbreaking musician.

This appreciation encouraged Trower to switch from the Gibsons he had favoured early on in his career, particularly during his four-year stint with rock group Procol Harum, and become a Stratocaster devotee as he embarked on a solo career with his own power trio. He also adopted various effect pedals, namely, wah-wah, fuzz, and Uni-Vibe, which at the time were still novel and thrilling contraptions. These new devices, along with his talent for composition, allowed Robin to explore the psychedelic side of British blues-rock, and his music delivered a fresh sound that resonated with audiences in both Britain and the USA, where he enjoyed mainstream radio airplay and multiple stadium tours.

Part of the appeal was Trower's emotive style, which is simultaneously both elegant and exciting. His fiery Pentatonic-based lead is complemented by funk-inspired rhythm chops and soulful chord progressions, all delivered with a colossal tone achieved by a cranked Marshall or two. Throw in the Uni-Vibe for a swirling, throbbing, psychedelic sound, and you have a winning formula. His note choice is excellent, and he manages a perfect balance of speedy passages and long, sustained notes. His expressive command of string bends is well regarded, and his vibrato, which is fast but controlled, is up there with the best. He incorporates faster passages that seem to sway and amble across the bar lines, employing odd-time groupings in a non-methodical fashion as though he is switching gears within a phrase. He is also a big fan of double-stops, oblique bends, and 6th intervals, often combining two notes that, with overdrive, create a run that's rich with harmonic information. All in all, Trower is a force to be reckoned with, an exciting and impressive musician, and a great source of inspiration for us all.

NEXT MONTH *David looks at the pioneering style of Chicago blues legend,* ***Muddy Waters****.*

Get the Tone

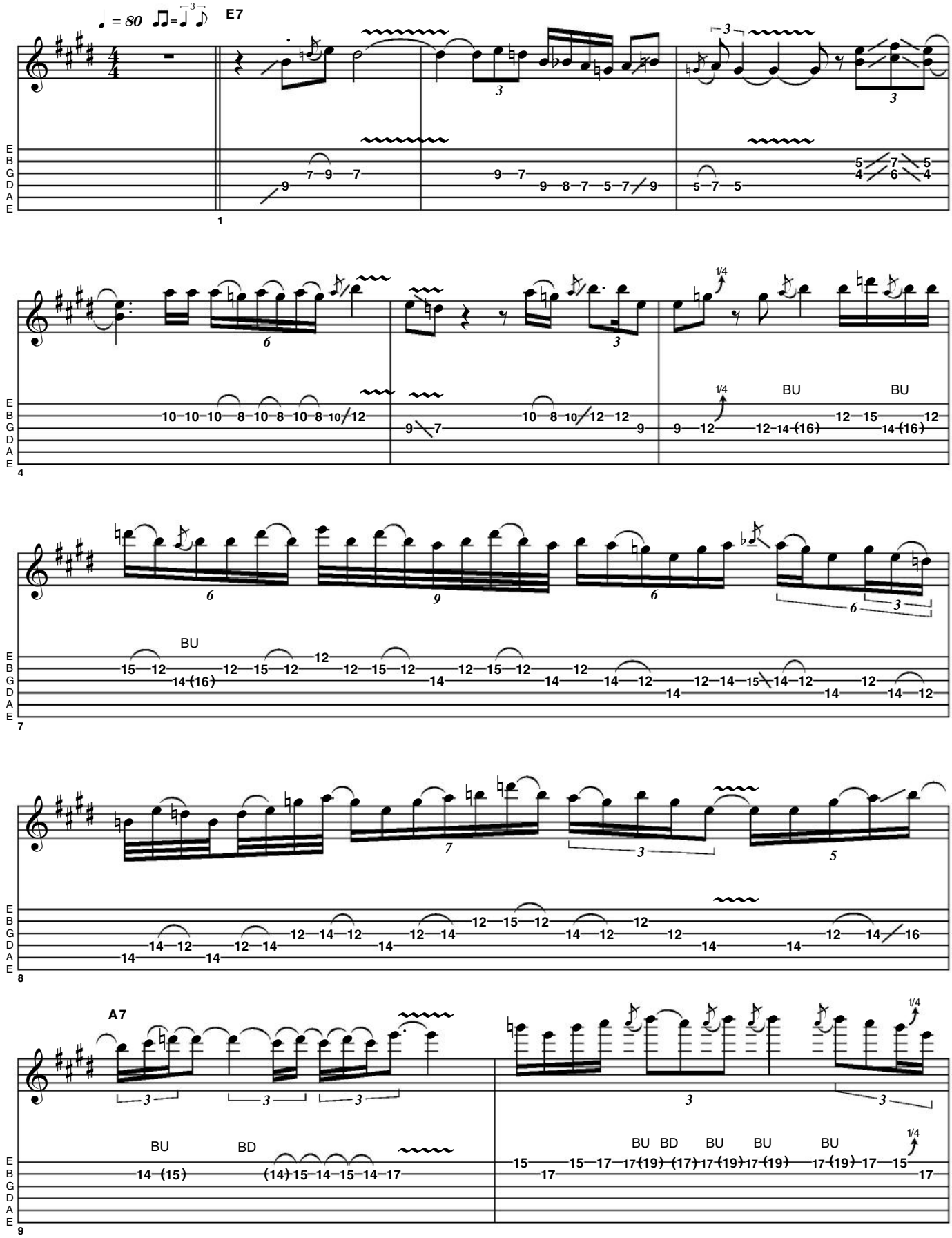
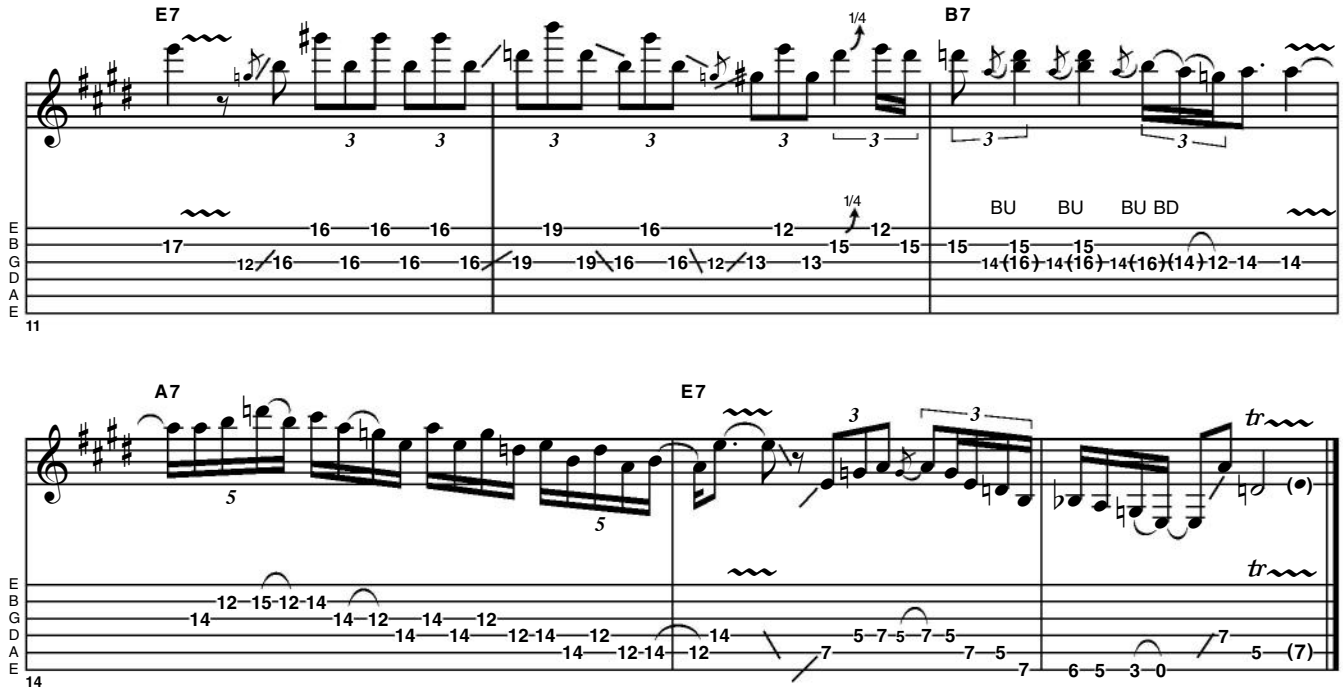
Trower is a diehard Stratocaster user, so a guitar with single-coils will get you closest to his tone. He pairs this with a Marshall amp with a fair amount of gain for a full, fat tone. Another big part of Trower's sound is his use of a Uni-Vibe effect, which gives his tone that swirly, pulsing, psychedelic element. If you have one then great, if not reverb or delay will lift your sound.

TRACK RECORD Trower's creative output has remained consistent throughout his long career, and almost any album is a quality example of his prowess. 1974's Bridge Of Sighs is a great introduction to his blazing guitar and gift for composition. The album Live! showcases Robin in a power trio setting and is an exciting listen. Be sure to check out some of the great footage of Trower in concert, too.

STEVE THORNE/REDFERNS

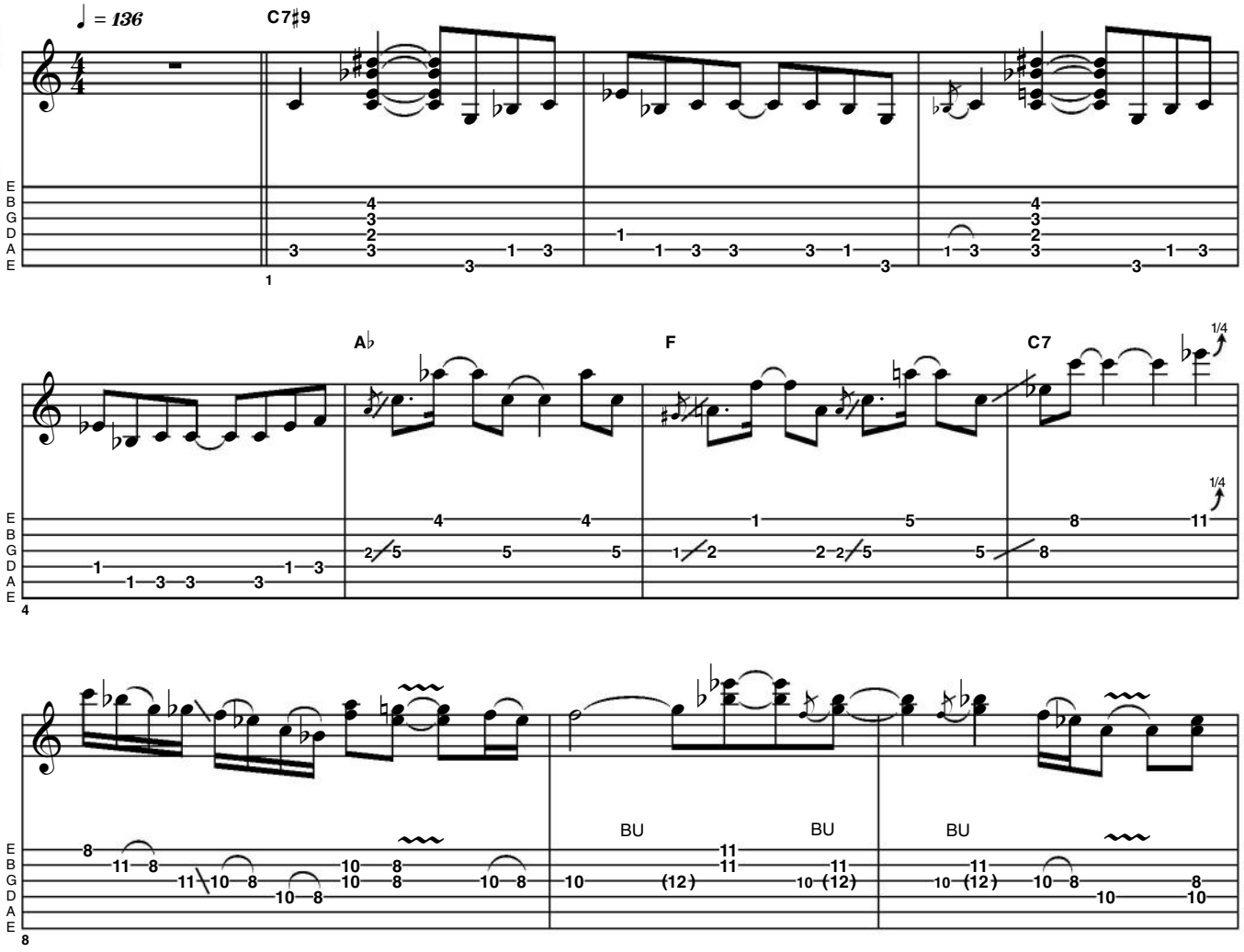
PLAY BACKING

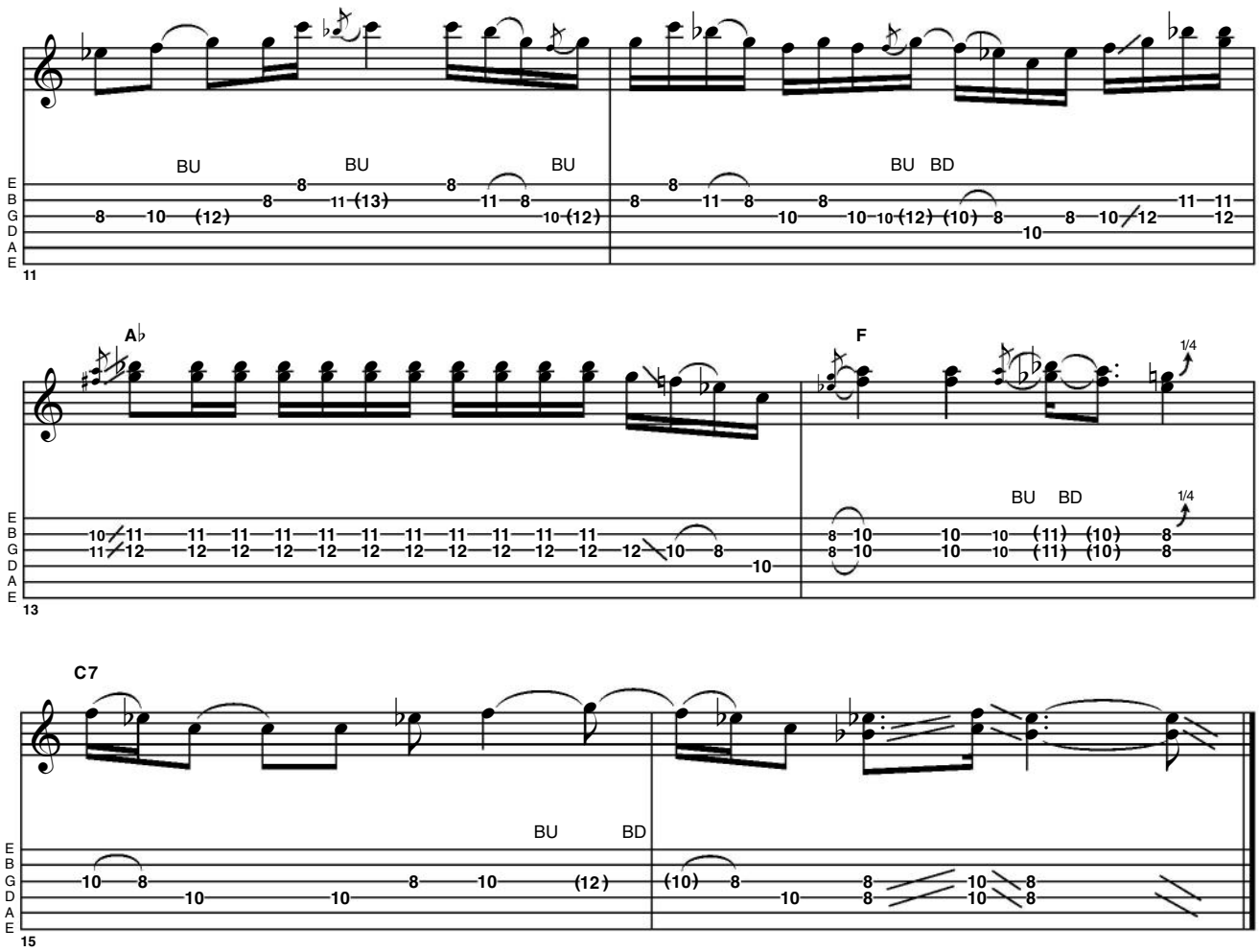
STUDY PIECE **ONE**

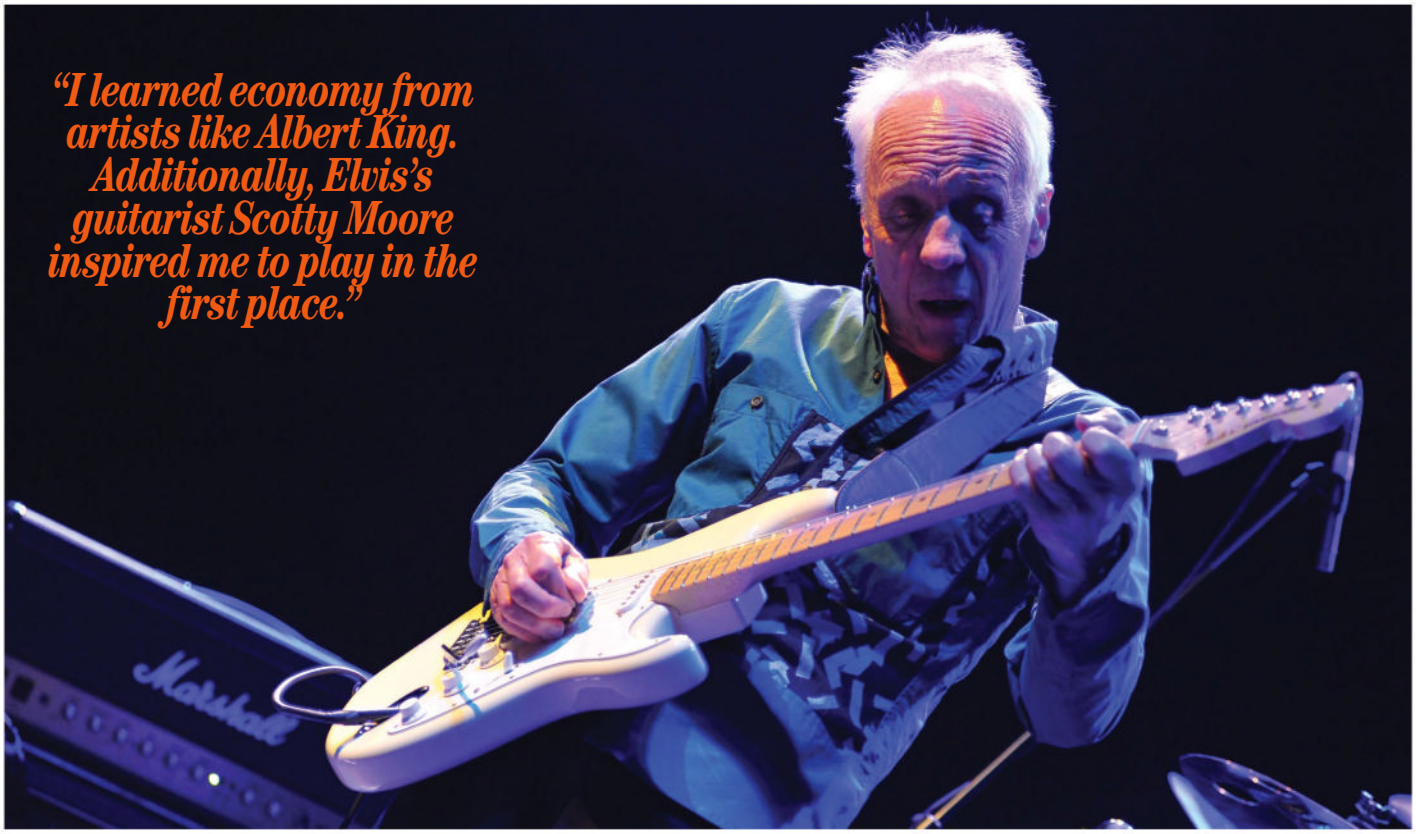
Our first study shows how Robin would approach a solo in a more traditional blues style track. Some of the rhythms can be tricky to capture, so work on small sections at first. In bars 7-9, we see how Robin would often use 6th intervals to spell out the underlying Dominant chord, which is worth exploring in your own playing. It's also important to focus on the string bending intonation and vibrato if you want to capture some of Trower's flair.

STUDY PIECE ONE CONTINUED...

STUDY PIECE TWO

This track leans on a 7#9 chord in a nod to (arguably) Trower's biggest influence. Here we see the 6th interval again, as well as plenty of oblique bends and double-stops, a common trait of Trower's. Aim for a strong attack with plenty of energy for an authoritative delivery.

PLAY

BACKING

STUDY PIECE **TWO CONTINUED...**





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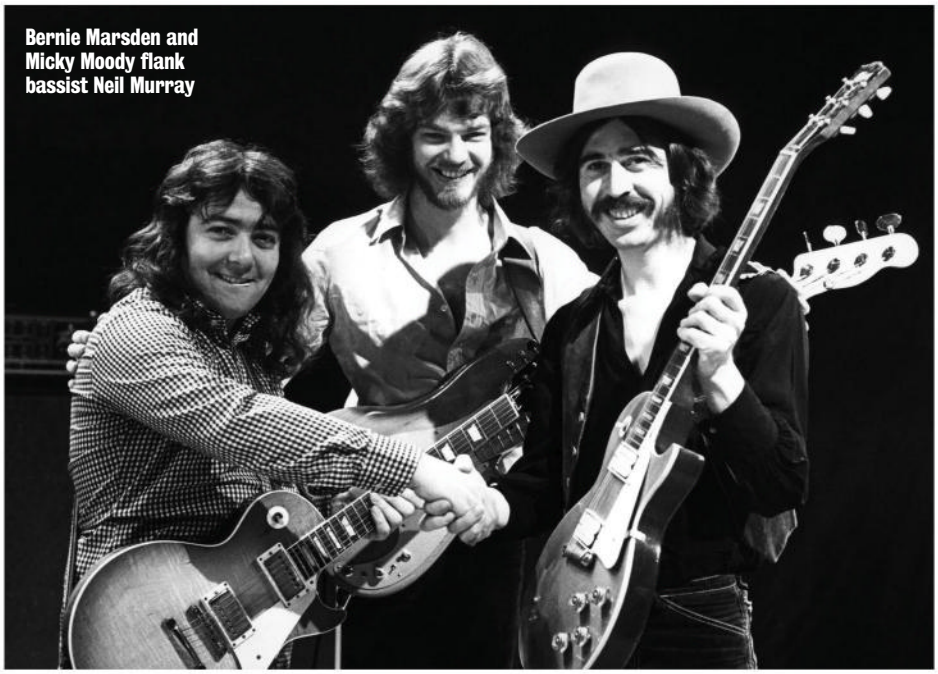
WHITESNAKE

This month **Martin Cooper** checks out the classic sound of early Whitesnake, and the playing of Bernie Marsden and Micky Moody.

ON VIDEO



Bernie Marsden and Micky Moody flank bassist Neil Murray

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: G Minor	✔Riff writing
Tempo: 98bpm	✔Pentatonic lead playing
https://bit.ly/422PgWq	✔Rock rhythm work

Whitesnake was the brainchild of David Coverdale after his exit from Deep Purple in 1976, and currently the band has been going for over 45 years. Whitesnake has had a revolving door of some of the best musicians in rock history, but Coverdale remains the only constant member. Some of the guitarists to have graced the stage alongside the frontman are Steve Vai, John Sykes, Vivian Campbell, Warren DeMartini, Doug Aldrich and Reb Beach, as well as studio ace Dann Huff who played the solo on the huge hit Here I Go Again when it was re-released in the late 80s. Throw in drummers like Cozy Powell, Ian Paice and Tommy Aldridge, bass players Marco Mendoza and Neil Murray as well as keyboard legend Jon Lord, and rock royalty runs right through the history of the band.

However, we're at the early incarnation of the band featuring the bluesy twin-guitar attack of Bernie Marsden and Micky Moody. Both players were in the band from its beginning in 1978 until the mid 80s, when Coverdale began to focus on the arena-ready style of the late 80s, and less of the blues association. The group's early sound owes a lot to Coverdale's time in Deep Purple, but also has influences from artists such as Freddie King, as well as John Mayall's Bluesbreakers, Fleetwood Mac, and Cream.

Some of Whitesnake's biggest hits were co-written by Marsden and/or Moody, including Fool For Your Loving and Here I Go Again. Both those songs were initially recorded in a far more bluesy fashion in the early 80s, before they each got a re-imagined 'hair metal' treatment later that decade. Somewhat ironically, when Coverdale and company were leaving the blues foundation behind in the mid to late 80s, many bands of the time were still heavily drawing their influence from early Whitesnake.

Our track this month is rooted in the late 70s and early 80s, blues-influenced era of Whitesnake, and has a riff built upon harmonising 4ths in the key of G Minor (G-A-B♭-C-D-E♭-F). Playing 4th harmonies in that key simply means that we're plucking G and C together, or F and B♭ and so on. It's an easy pattern to play, and basically always sounds good. Classic tracks like Fool For Your Loving, Money For Nothing and Smoke On The Water are built using this approach. There are plenty of non-diatonic notes here too, including D♭, the ♭5th of G Minor Blues scale (G-B♭-C-D♭-D-F). This scale is also used in the solo, as is C Minor Blues scale (C-E♭-F-G♭-G-B♭). The track has a shuffle feel so it's all played with a strong emphasis on the 1-2-3-4 of each bar, with a count that highlights 1 & a, 2 & a, 3 & a, 4 & a.

> *"Some of Whitesnake's biggest hits were co-written by Marsden and/or Moody, including Fool For Your Loving and Here I Go Again"*

NEXT MONTH *Martin examines the rock guitar stylings of the mighty* ***Kings Of Leon***

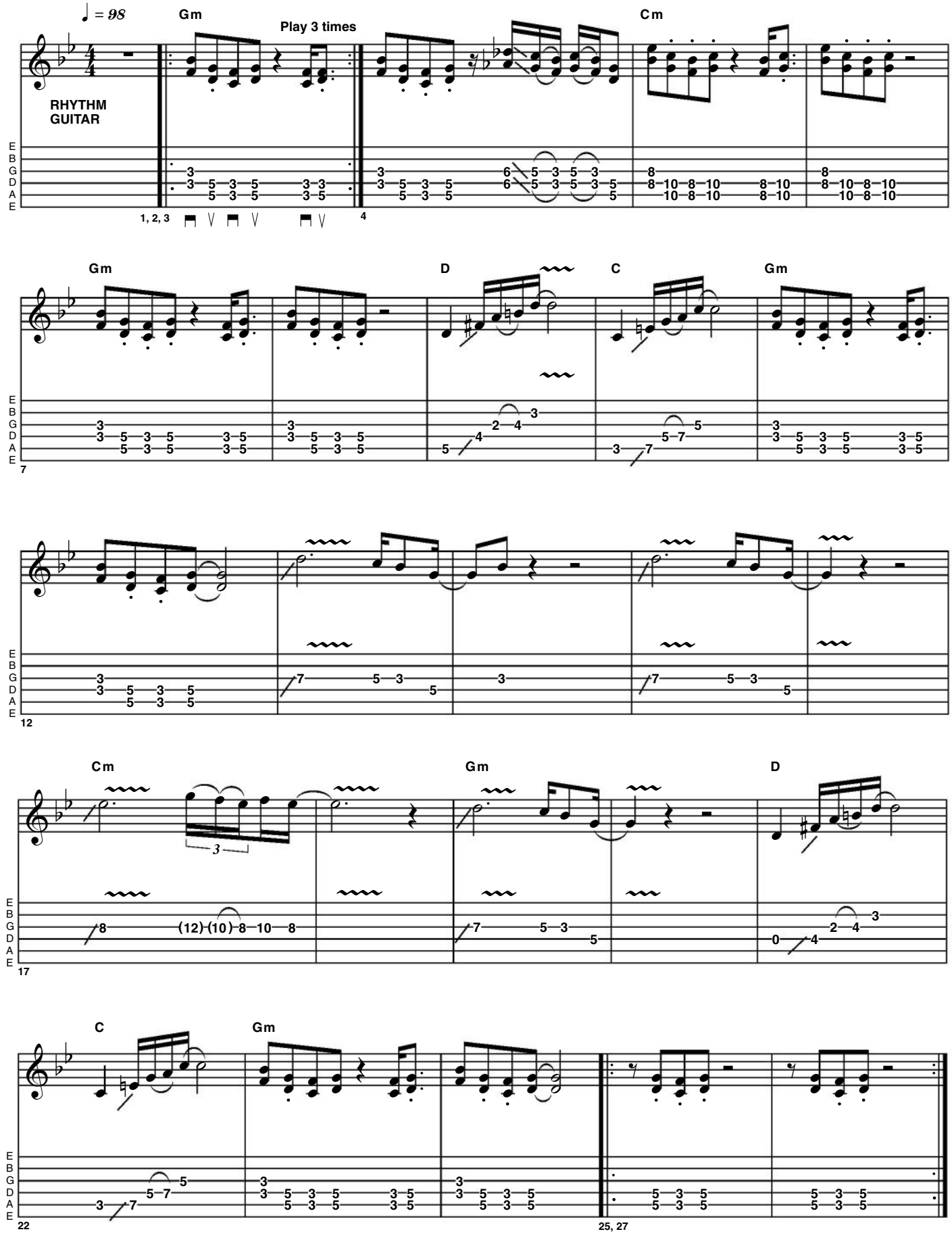
Get the Tone

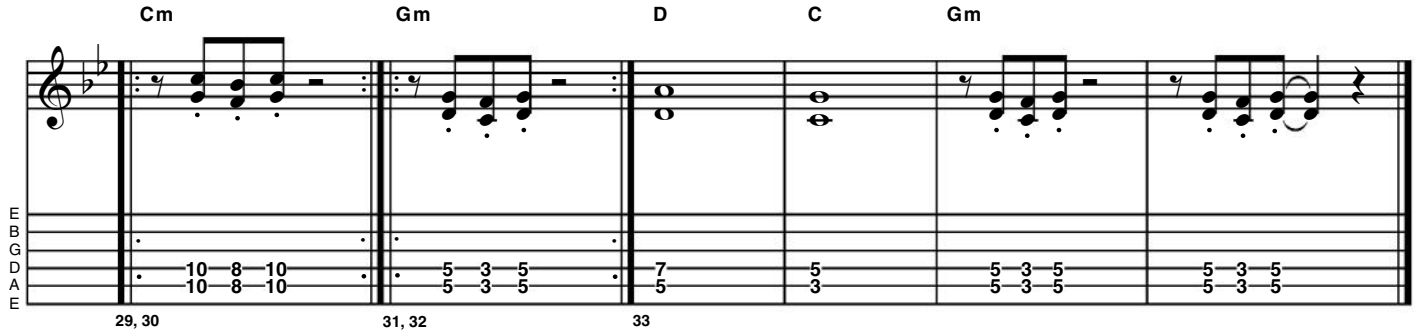
It's very much classic rock tone territory, so a humbucking guitar would be ideal if possible. If not, back off a single-coil's tone, or do so on the amp. You'll need to make sure the tone is not too bright and has a good amount of Marshall style power amp gain. It's not overly saturated, so be careful not to overdo the preamp gain. A touch of reverb might also be a good idea.

TRACK RECORD The first 'proper' Whitesnake album from 1978 was Trouble and included Take Me With You and Love To Keep You Warm. Ready And Willing from 1980 featured Fool For Your Loving in addition to the title track, and the classic Live... In The Heart Of The City was recorded at Hammersmith Odeon and include many of the early hits, including a fantastic version of Ain't No Love In The Heart Of The City.

FIN COSTELLO/REDFERNS VIA GETTY

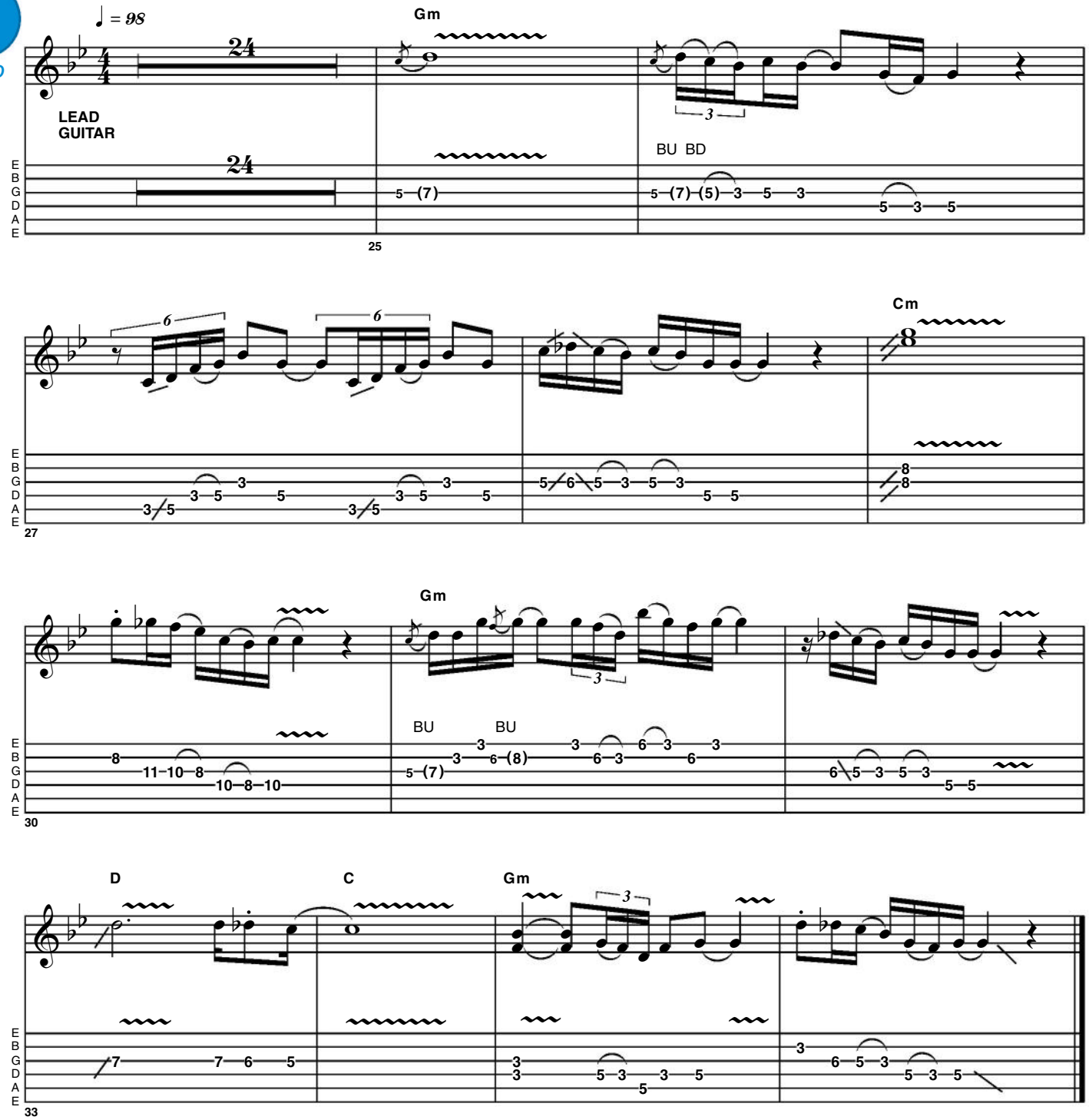
PLAYING **NOTES (RHYTHM)**

There's a lot of staccato notes in the rhythm guitar part, so clip the main riff's doublestops (as shown in the notation, dots below notes) with your fretting hand.

PLAYING NOTES (RHYTHM) CONTINUED



PLAYING NOTES (SOLO)

Finger vibrato should be given a good deal of attention (Bernie's was slow and wide), and pay careful attention to the intonation of the string bends, too.

SOLO

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APRIL GT358

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It's what every guitarist wants! Using some of blues-rock's greatest players, we help you to 'up' every aspect of your soloing game. Plus: Marcio Philomena jazz, The Eagles, Eric Johnson, Judas Priest, Albert Collins, bluesy Django & more!

MARCH GT357

GIMME LICKS!

We celebrate The Stones' career with a look at the band's four guitarists: Brian, Keith, Mick T, and Ronnie. Lots of licks and full pieces to play. Plus: Steve Morse, Slash, Jeff Beck, Christone 'Kingfish' Ingram, Robben Ford, Phi Yaan-Zek.

FEBRUARY GT356

EPIC CHORDS!

Through the playing of Jimi Hendrix, John Mayer, Mateus Asato, Steve Cropper and Cory Wong, spice up your rhythm with a variety of techniques. Plus: Vinnie Moore, Eric Bibb, Black Sabbath, Jimmy Bryant & Gary Clark Jr.

JANUARY GT355

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Learn six fabulous Christmas carols to entertain and impress friends and family. In jazz, fusion, blues, rock, acoustic, and classical styles, there's something for all to enjoy. Plus: Mr Fastfinger, Josh Smith, BB King, Tim Lerch & Play Slide.

DECEMBER GT354

FINGERPICKING THE BLUES!

10 fantastic patterns to play, each showing one of the top blues pickers of all time (on video!). Plus: Rocco Zifarelli (on video), SRV (on video), Paco De Lucia (on video) Derek Trucks, Lorne Lofsky (on video). Plus: Neal Schon & more!

NOVEMBER GT353

BLUES-ROCK WORKOUT!

Bolster every area of your blues and rock technique with this fantastic lesson. Plus: full Nuno Bettencourt style overview; Philip Sayce, 6 blues licks video, Matteo Carcassi's Etude No 7 tabbed, Buddy Guy, Gary Rossington & more!

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IRON MAIDEN STYLE

Here **Jamie Hunt** examines the sound of a band that not only boasts a triple-guitar line-up, but can virtually call the 'gallop' rhythm style its own.

ON VIDEO

Adrian Smith, one third of Iron Maiden's 'triple threat' guitar attack

Despite line-up changes in the early years, the core of Iron Maiden's guitar work can be attributed to the triple-guitar assault of Dave Murray, Adrian Smith, and Janick Gers. There are many features within Maiden's approach to rhythm guitar. However, coming right at the top of the list is the band's fabled 'gallop' rhythm style, which assimilates the feel of riding to war on horseback. For additional drama, the rhythm guitar work often switches between chugging powerchord sequences with varying degrees of muting from both hands, and single-note figures that often tie the powerchords together. This strategy enables the guitarists to bring depth, intensity, and melody to their layering of lines (which with three players vying for attention is no mean feat). In this feature, I've prepared two style studies that focus on these key ingredients. Make sure your attack is strong and your timing spot on throughout.

NEXT MONTH *Jamie brings you two great rhythm ideas from the awesome* ***Metallica***

ABILITY RATING

Moderate

Info	Will improve your
Key: Various	✔ Ability to change picking styles
Tempo: Various	✔ Fretting and palm muting
https://bit.ly/422PgWq	✔ 'Gallop' rhythm

Get the Tone

Use your bridge pickup, and set a decent amount of gain on your amp. Maiden have a more classic metal tone than bands like Metallica or Megadeth, so don't scoop out too much of your middle frequency, as this will create a less defined sound. Also, consider a thicker pick (at least 1mm), to help you bring weight and authority to the rhythms.

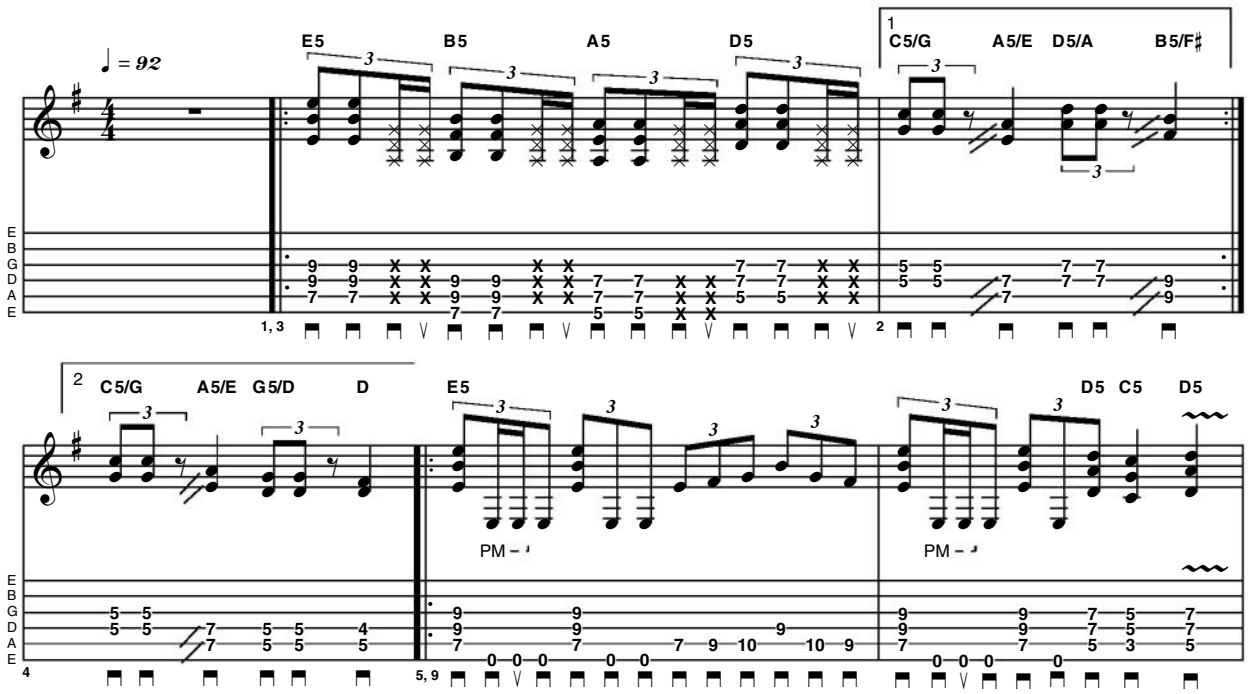
IRON MAIDEN **STYLE STUDY 1**

Each phrase features punchypower chord stabs played with down strokes. The following scratched notes establish separation between the chord changes while maintaining the energy and aggression. You'll need to switch to down and up strokes when moving to the faster, 16th-note subdivisions.

VIDEO

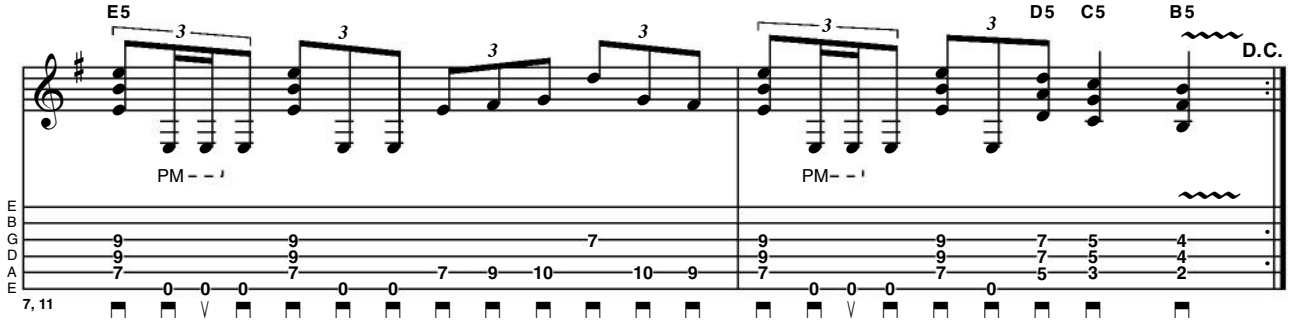
PLAY

BACKING



ANNAMARIA DISANTO/WIREIMAGE

IRON MAIDEN **STYLE STUDY 1 CONTINUED...**

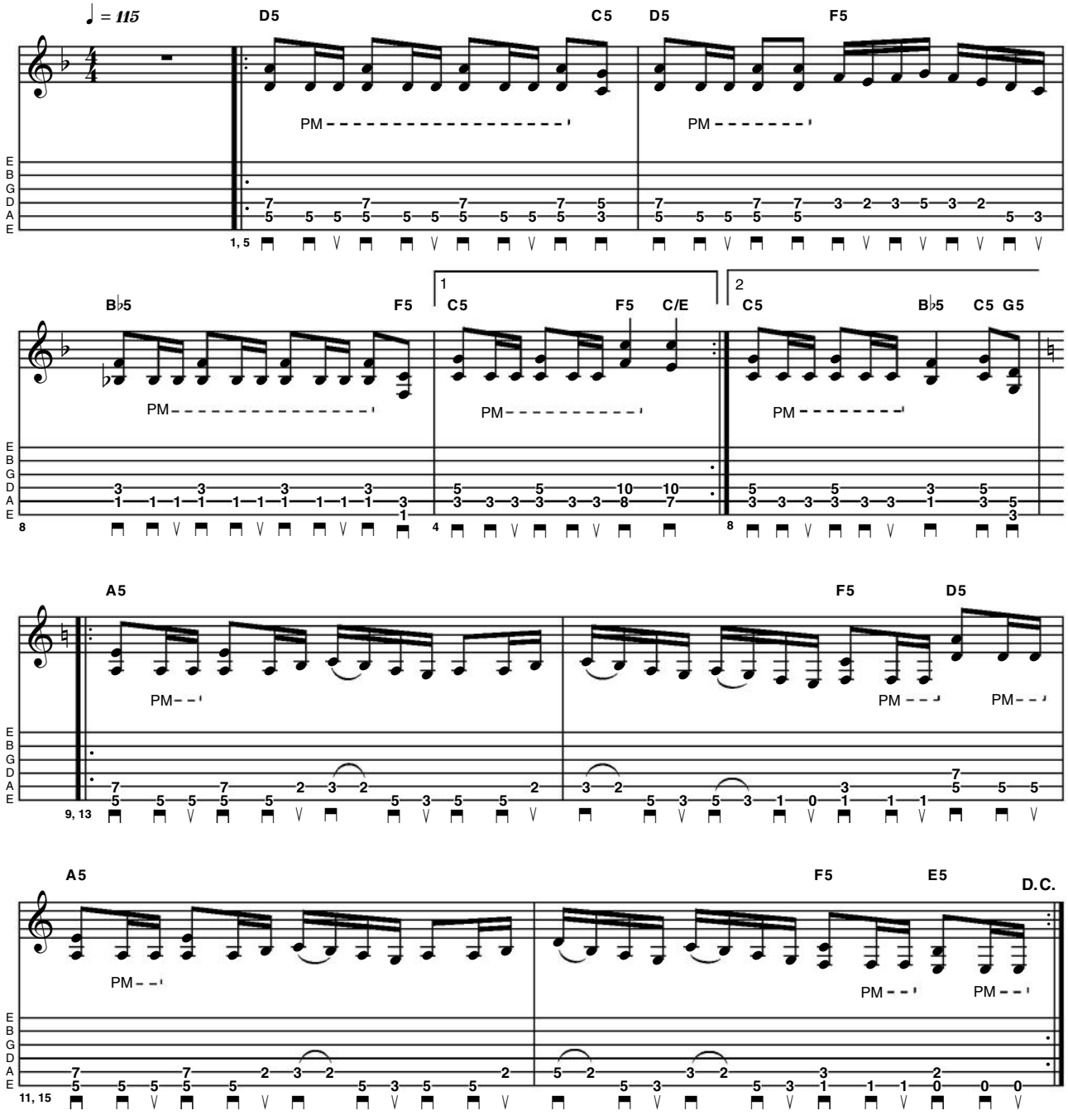


IRON MAIDEN **STYLE STUDY 2**

The Maiden 'gallop' appears throughout these studies. Familiarising yourself with the feel of the down, down, up picking sequence will help you to maintain pace and consistency. Make sure you include the pull-offs during the second section as they bring fluidity while allowing the picking hand to maintain the gallop feel.

VIDEO

PLAY

BACKING

SOPHIE LLOYD

This month **Charlie Griffiths** gets Imposter Syndrome, with a look at the playing style of this YouTube sensation and solo artist from London.

Sophie Lloyd on stage playing her modern Kiesel signature guitar

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔Legato
Tempo: Various	✔Tapping
https://bit.ly/422PgWq	✔Sweep picking

Sophie Lloyd is one of our most prolific and successful YouTube guitarists. Her unique shred guitar covers and tuition videos have garnered millions of views and earned her an extremely loyal fanbase. She is now touring with Machine Gun Kelly and released her first solo album, Imposter Syndrome in 2023. The album is filled with heavy rock swagger, metal riffs and solos. Sophie is joined by guest vocalists like Lizzy Hale, Matt Heafy and Michael Starr, affirming the respect Sophie has gained within a few short years.

One of the most impressive aspects of Sophie's playing is her creative propensity to combine techniques while maintaining a logical musical thread. Here we will focus on some of the techniques Sophie employs, from legato, to sweeping, to tapping, and finally combining them seamlessly.

Sophie's style is smooth and flowing, which makes fretting-hand hammer-ons, pull-offs and legato a good place to begin. These techniques are helped with plenty of gain and a low action, but try practicing with a clean tone first as this will highlight any unevenness, where you may have a weaker finger, or are picking too heavily. Once you have identified weak areas, play examples 1 and 2 slowly and accurately to build the required tools. Now switch to distortion and work on keeping the licks clean by using the tips and underside of your fretting fingers and also your picking palm to touch the unused strings to keep them muted, so the played notes come through cleanly.

Example 3 is a sweep-picked arpeggio sequence utilising three and five-string triad arpeggio shapes. These shapes are built from the 1st, 3rd and 5th intervals of the chord over which they are played. A good habit to form is to name the intervals you are playing as well as the note names. This will build a full understanding of the musical context of what you are playing, beyond placing your fingers on the correct frets. Good sweep picking depends heavily on muting unused strings so only one note at a time is heard. Once your fretting hand is working efficiently, the sweep picking becomes a lot easier. Use the edge of your pick to push through the string, rather than striking it with a flat pick and use a controlled motion from the wrist, rather than the elbow or arm.

For example 4 we move on to two-handed tapping, an extension of legato technique. The same rules apply, except now the notes are split between the two hands, switching the focus to coordination and timing.

Finally we combine all of these techniques with example 5. The challenge here is to switch from legato, to sweeping, to tapping, to picking without disrupting the flow or timing of the notes, as Sophie does so well. Remember to start each example slowly and build up the tempo gradually using a metronome. Happy shredding!

NEXT MONTH *Charlie looks at the legato style of one of the greatest ever,* ***Allan Holdsworth***

Get the Tone

Sophie's main axe is her signature Kiesel, based on their Aries model, with Kiesel Lithium bridge humbucker and a Sustainiac at the neck. Sophie favours a Diezel VH4 for her high-gain tone. The Lloyd tone is precise with plenty of gain and high end which easily cuts through the mix. Go for a high-gain tone with plenty of attitude and edge, with a touch of reverb or delay.

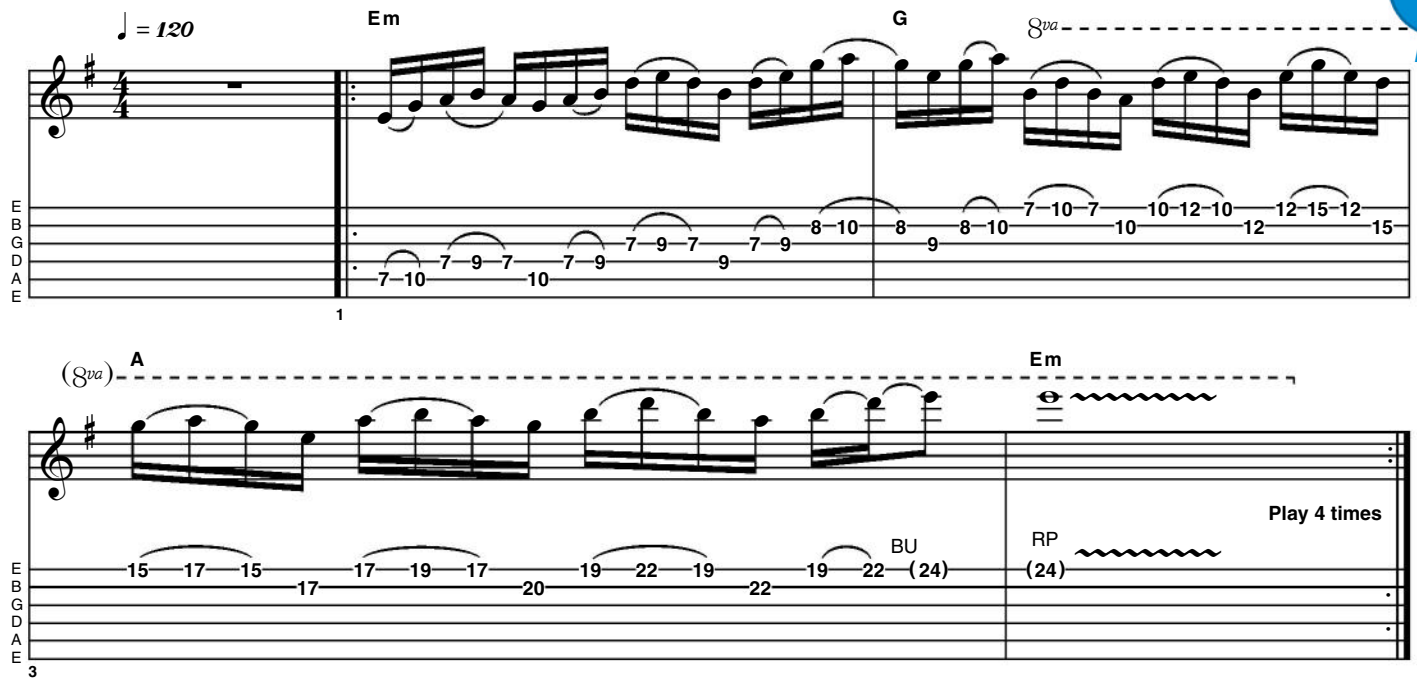
TRACK RECORD Sophie has recently released Shred Vol. 1 which is a compilation of some of her instrumental rewordings of pop-rock and metal classics such as Ozzy Osbourne's Crazy Train and Britney Spears' Toxic. Her solo album features Sophie working with vocalists with tracks like Do or Die, Imposter Syndrome and Fall of Man being standouts. Check out sophieguitar.com for merch, tour dates and more.

DARREN EAGLES SIPA US / ALAMY STOCK PHOTO

EXAMPLE 1 **PENTATONIC LEGATO**

This lick ascends various E Minor Pentatonic positions (1-♭3-4-5-♭7) with hammer-ons and pull-offs. Start with the first finger and use the second, third and fourth fingers to hammer-on and pull-off on each string. Next ascend the neck on the highest two strings and finish with a third finger tone bend on the 22nd fret.

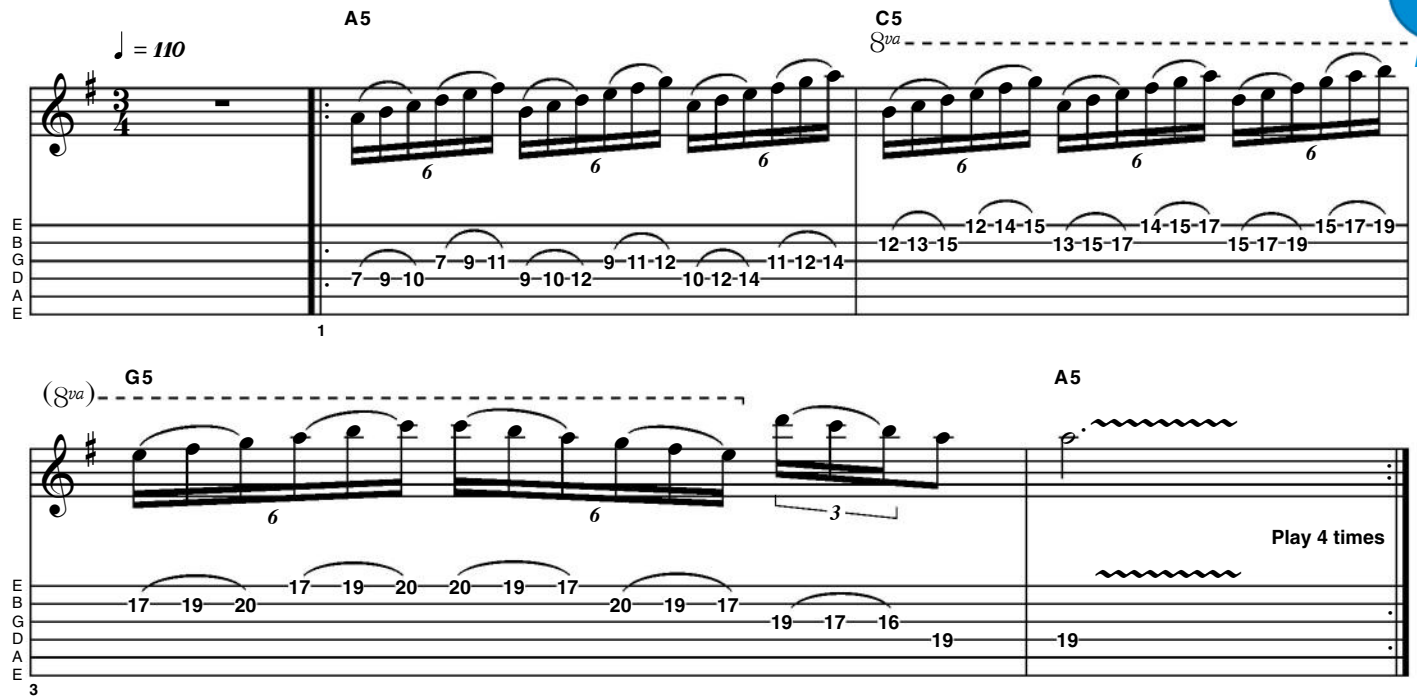
PLAY



EXAMPLE 2 **LEGATO USING THREE NOTES PER STRING**

Based in the A Aeolian mode (A-B-C-D-E-F-G) this lick is played with three-notes-per-string legato in a sextuplet feel. Keep your touch light to allow your fingers to smoothly and seamlessly move from one position to the next. Be sure to pick lightly (consider all downstrokes) to match the volume of picked and legato notes.

PLAY



AUDIO https://bit.ly/422PgWq

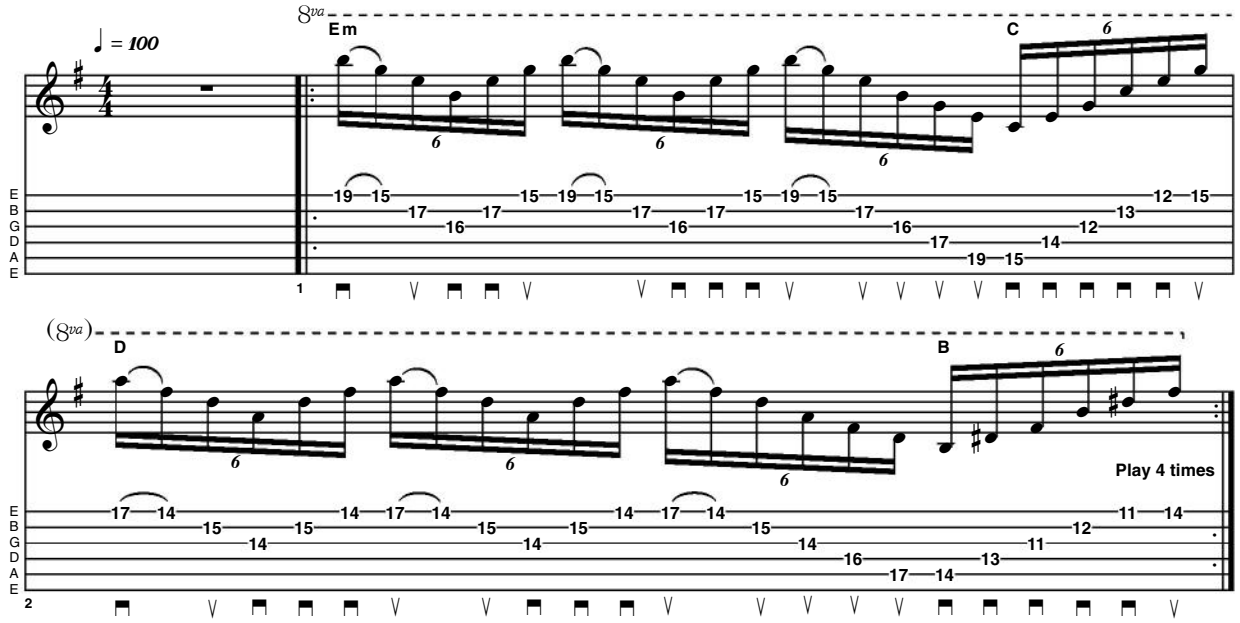
Sophie's soloing skills are very impressive!

ETHAN MILLER/GETTY IMAGES

EXAMPLE 3 **SWEEP PICKING ARPEGGIOS**

This lick uses sweep-picked arpeggios based in E Minor. The arpeggio shapes follow the chord progression Em-C-D -B and are each played with a two-note pull-off on the first string, followed by one-note-per-string on the second to fourth strings. Use the pick strokes indicated and focus on matching your fingers to the pick.

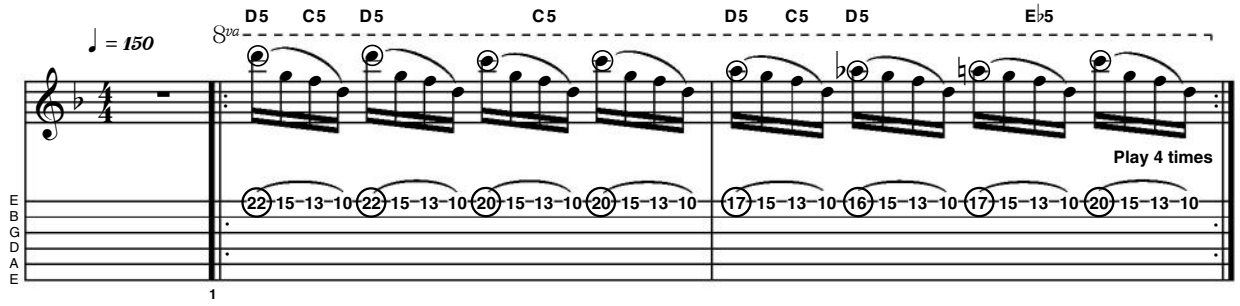
PLAY



EXAMPLE 4 **TAPPING AND LEGATO**

This lick use two-handed tapping on the first string to play notes from D Blues scale (1-♭3-4-♭5-5-♭7] in quick succession. Use the first, third and fourth fingers of your fretting hand to play the root, ♭3 and 5th intervals and use first or second finger of your fretting/tapping hand to play the moving notes.

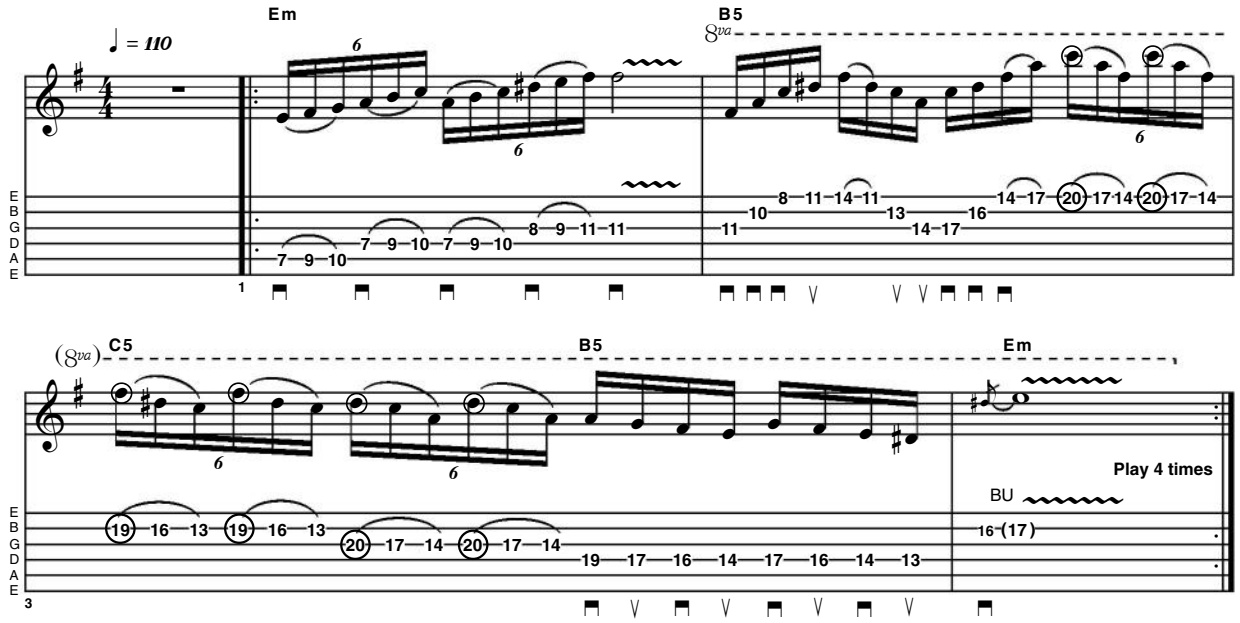
PLAY



EXAMPLE 5 **MIXING IT UP**

This E Harmonic Minor (E-F#-G-A-B-C-D#) lick starts with a three-notes-per-string legato run, then switches to sweep-picked three-string Diminished arpeggios followed by three-notes-per-string tapped Diminished arpeggios. Finally, use alternate picking to descend the fourth string and finish with a semitone bend.

PLAY

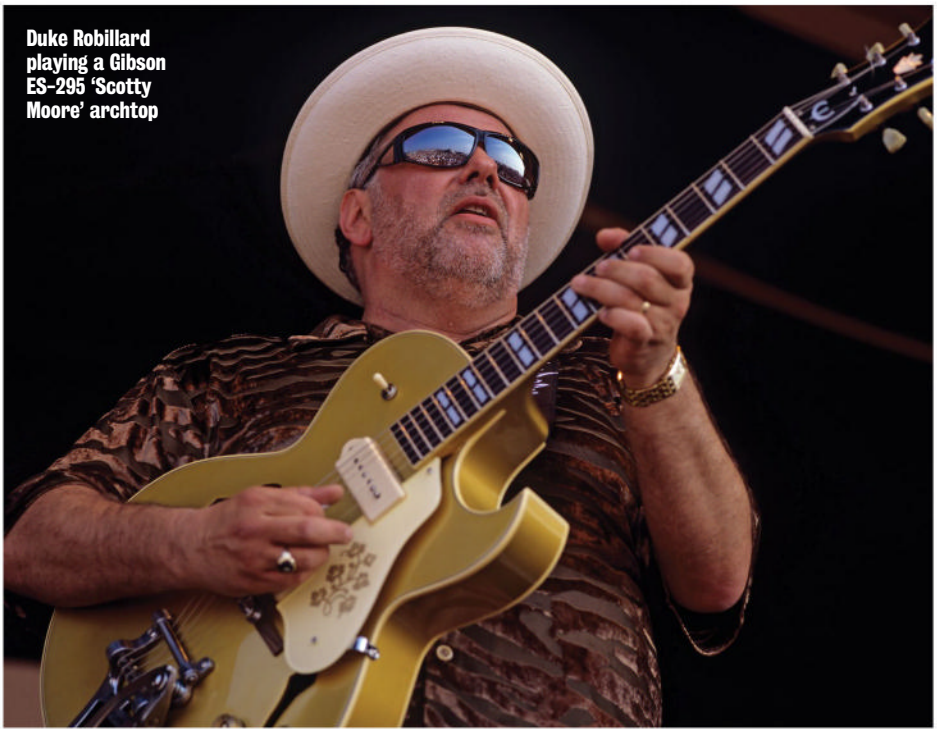


DUKE ROBILLARD

VIDEO

ON VIDEO

This month **Andy G Jones** is examining the improvisational style of a Fabulous Thunderbird who's itching to bring you a Roomful Of Blues.



Duke Robillard playing a Gibson ES-295 'Scotty Moore' archtop

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔ Blues language
Tempo: Various	✔ Melodic development
https://bit.ly/422PgWq	✔ Rhythmic awareness

Born in Rhode Island, Duke Robillard is widely regarded as American blues royalty. Duke was a founder of the band Roomful Of Blues which remains a mainstay of the roots scene in the US.

Duke is an encyclopaedia of guitar styles, from his grasp of T-Bone Walker's approach to his command of swinging blues and even to straight-ahead jazz, having recorded with the great Scott Hamilton. His command of blues language is exemplary and you'll learn a lot from studying his style.

It's notable that Duke also replaced the great Jimmie Vaughan in The Fabulous Thunderbirds. His integration of the language of the Texas blues style is worth extended listening. Duke has also toured with Tom Waits and recorded and toured with folk-rock legend Bob Dylan.

In my research for this article, I transcribed several solos and they were all full of killer licks. There were many stand-out ideas which I've used here. Among these are double-stops, swinging rhythms that go a little deeper than most into the triplet subdivision of the beat (example 3), plus chromatic ideas and jazz-influenced lines.

Our examples are all written to work over a shuffle feel. Where you see straight eighth notes (quavers) written, they are to be played swung. So the subdivision of the beat is into three equal parts, with the first of the two eighths held for the first two of the underlying subdivisions, the second eighth lasting just for a third of the beat.

In the first example you'll see a jazz-tinged line that uses chromatic approaches to chord tones. Duke's playing is peppered with these kinds of sophisticated twists and turns. He has obviously done his homework when it comes to navigating the changes. He often uses the 6th degree for tension and this is often seen by blues players as a jazz-derived approach. His finesse in making the changes and his deep sense of musical style are seen in the way he uses the Major and Minor 3rds over Dominant 7th chords. He has an extremely fine sense of the harmony - you could probably hear the changes without any accompaniment, as he spells out the harmony so artfully. His depth of invention and forward momentum as he develops a solo are really inspiring.

While he has a slightly different vibe depending on whether he is using a solidbody guitar with single-coil pickups or a big jazz box, the core swinging blues vibe is always there and he often swaps between different types of guitar on a gig when he wants to establish different feels.

While the sample solo is chock full of licks (I wanted to get maximum Duke-ness into it!), in his recordings and live performances, the phrasing is always a masterclass. Some of the ideas here are a little bit more tricky than they might seem at first. But stick with it, I think you'll enjoy the ride!

NEXT MONTH *Andy looks at the soulful and tasty blues style of Fleetwood Mac's* ***Peter Green***

Get the Tone

Duke uses various types of guitars, depending on the genre in which he is operating. For the Texas and Chicago blues styles, go for a stinging single-coil tone. On the jazz stuff, a thicker tone will be more appropriate - the neck pickup is your friend here. Duke doesn't rely on pedals, so a warm but clear amp is the best starting point, then simply add reverb.

TRACK RECORD Duke Robillard's output spans the blues, jazz and R&B styles. Duke's tone is always exemplary, regardless of the genre being played. Listen to his live album, Stretchin' Out for a lesson in phrasing and blues language. The track Never Let You Go is full of licks which are worthy of purloining. Stormy Monday with Roomfull Of Blues, and Tear It Up with The Fabulous Thunderbirds are also superb.

DAVID REDFERN/REDFERNS/GETTY IMAGES

EXAMPLE 1 **D7-G7 PHRASE**

Our first example is a jazzy idea that weaves a pattern by targeting chord tones chromatically. The two bars of D7 then set up a resolution to the 5th degree of G7 - the note D.

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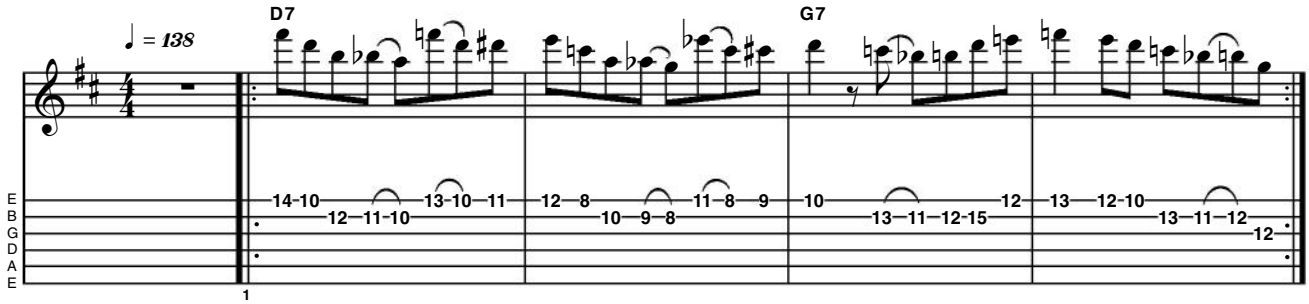
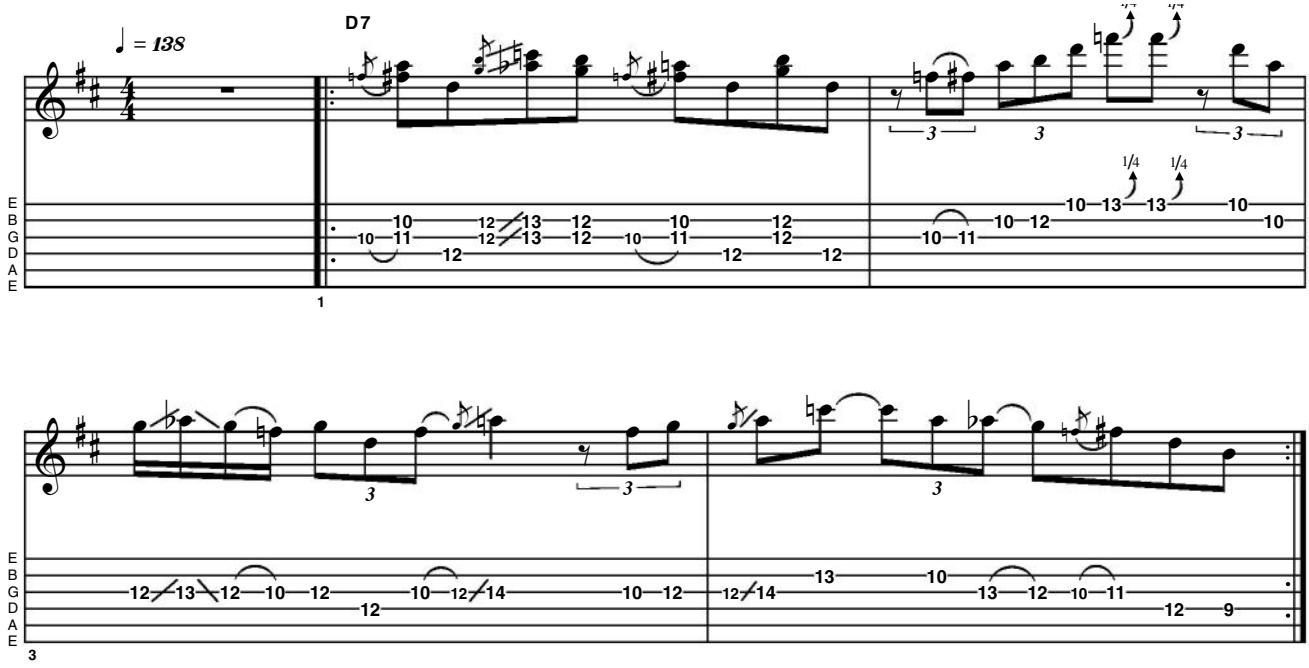


EXAMPLE 2 **BLUESY DOUBLE-STOPS**

This one's a classic Duke move using double-stops. Note the slur into the Major 3rd of D7, running up an arpeggio to the #9 - E# (or F).

PLAY



EXAMPLE 3 **CHORDAL LEAD PLAYING**

We start here by working the triplet subdivision of the beat. Hitting the first two notes of the triplet like this, shows command of the shuffle groove.

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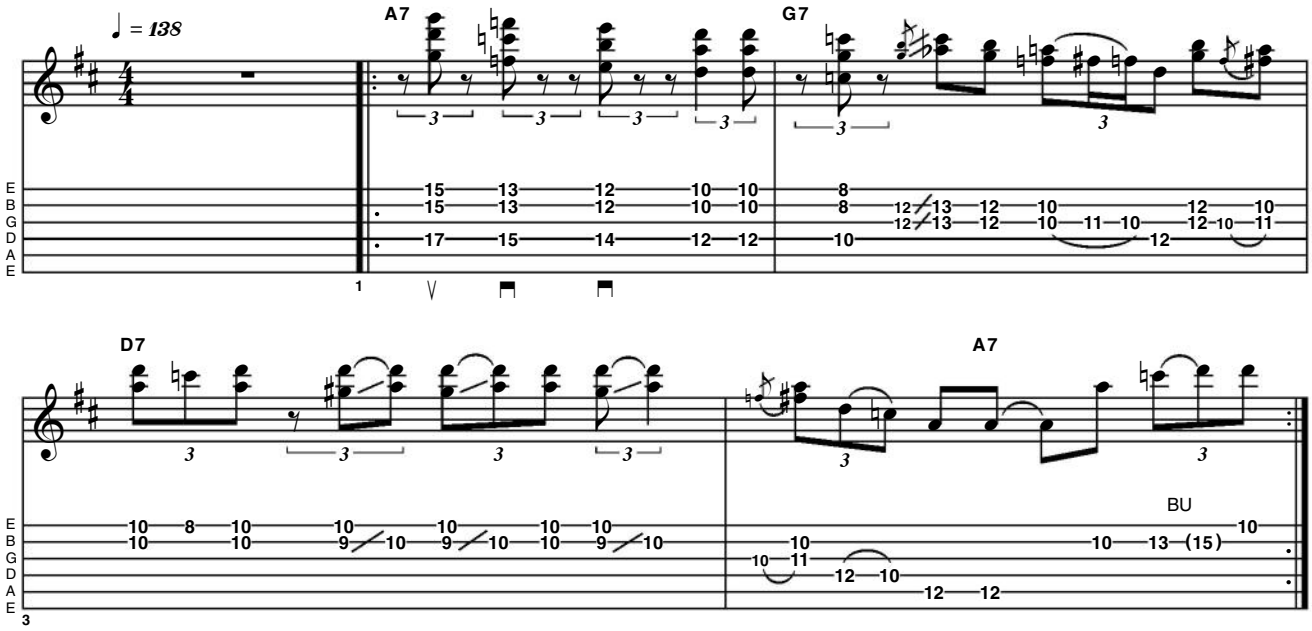
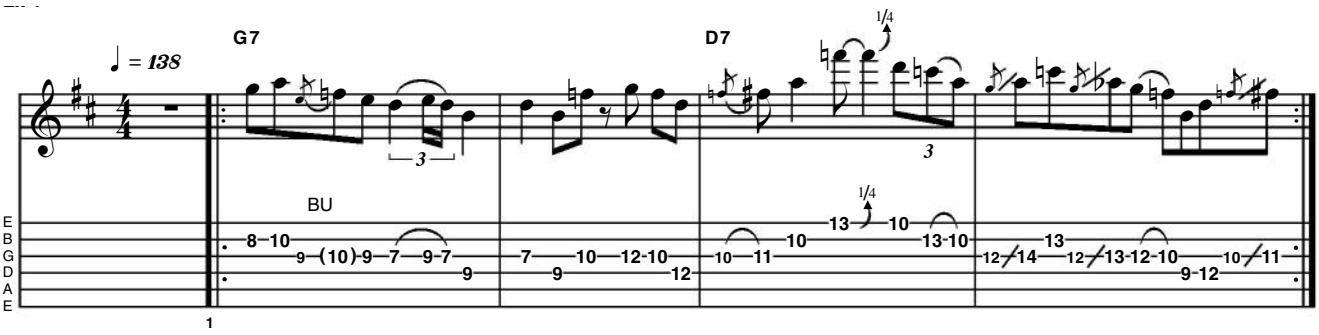

EXAMPLE 4 JAZZY-BLUES LINE

Here we approach the ♭7 of G7 from the 6th (E-F). This lends a jazzy feel and outlines the harmony in a deliberate manner typical of Robillard.

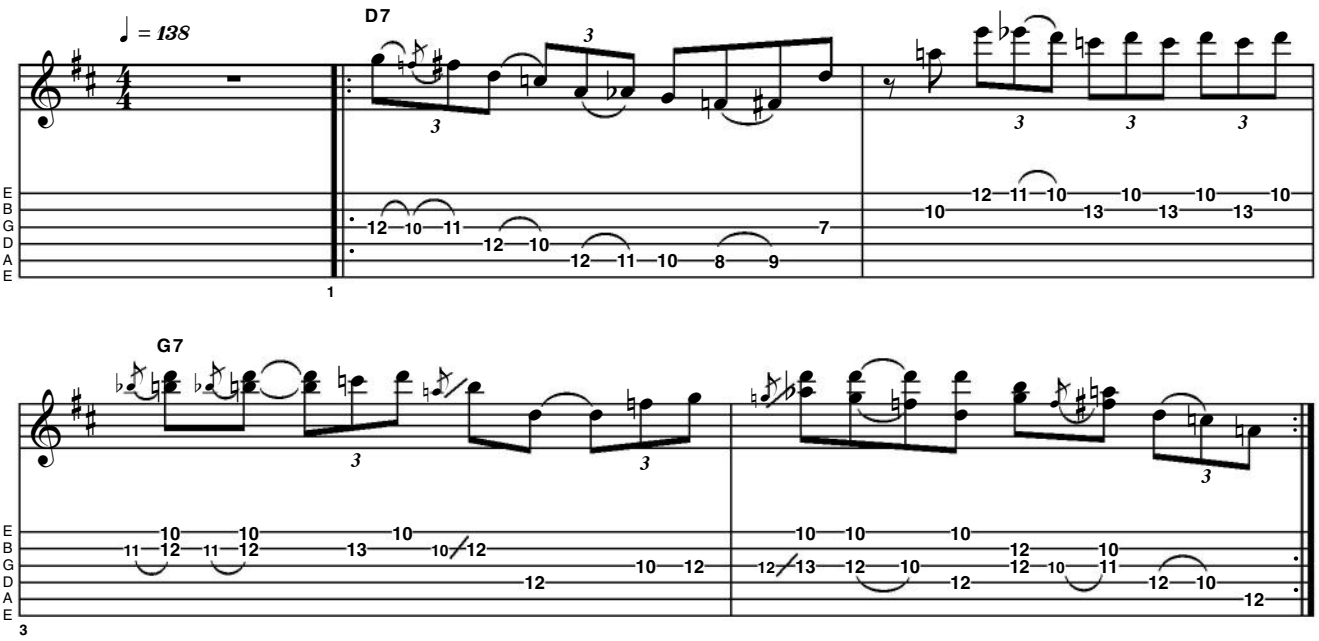
PLAY



EXAMPLE 5 USING CHROMATICISM

In bar 2 of this example we use chromatic movement to spice the line up. The jazzy double-stops sound not unlike like George Benson.

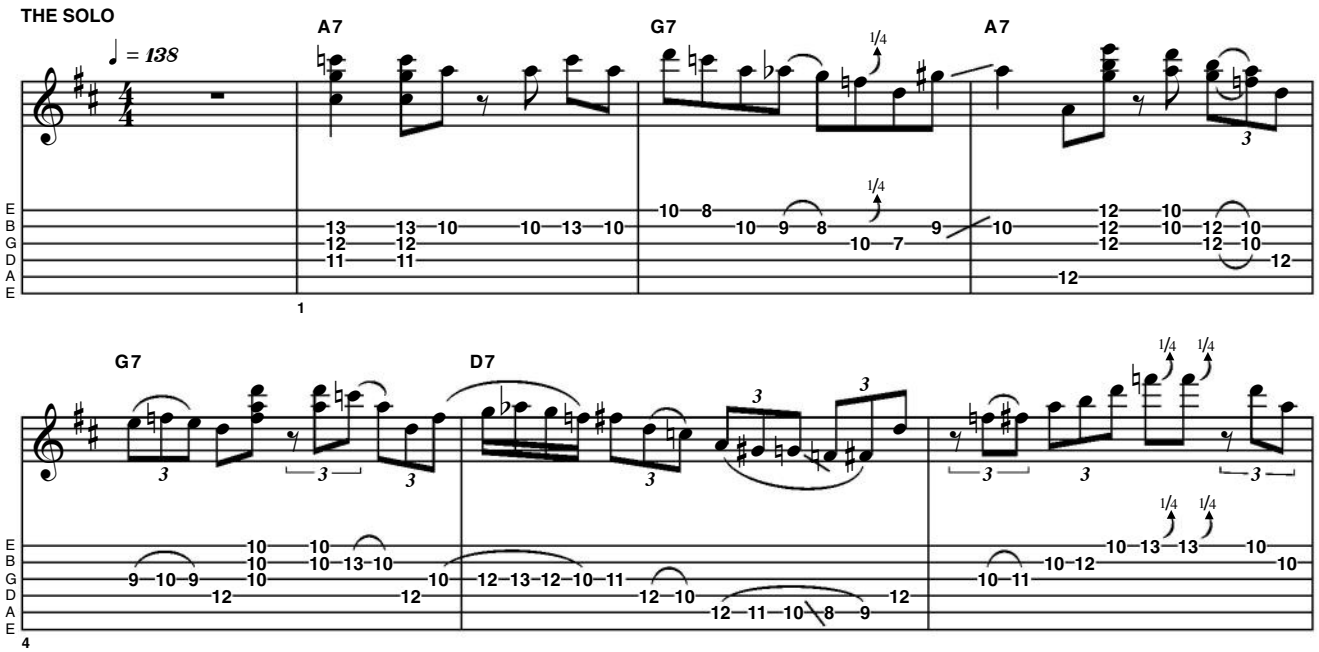
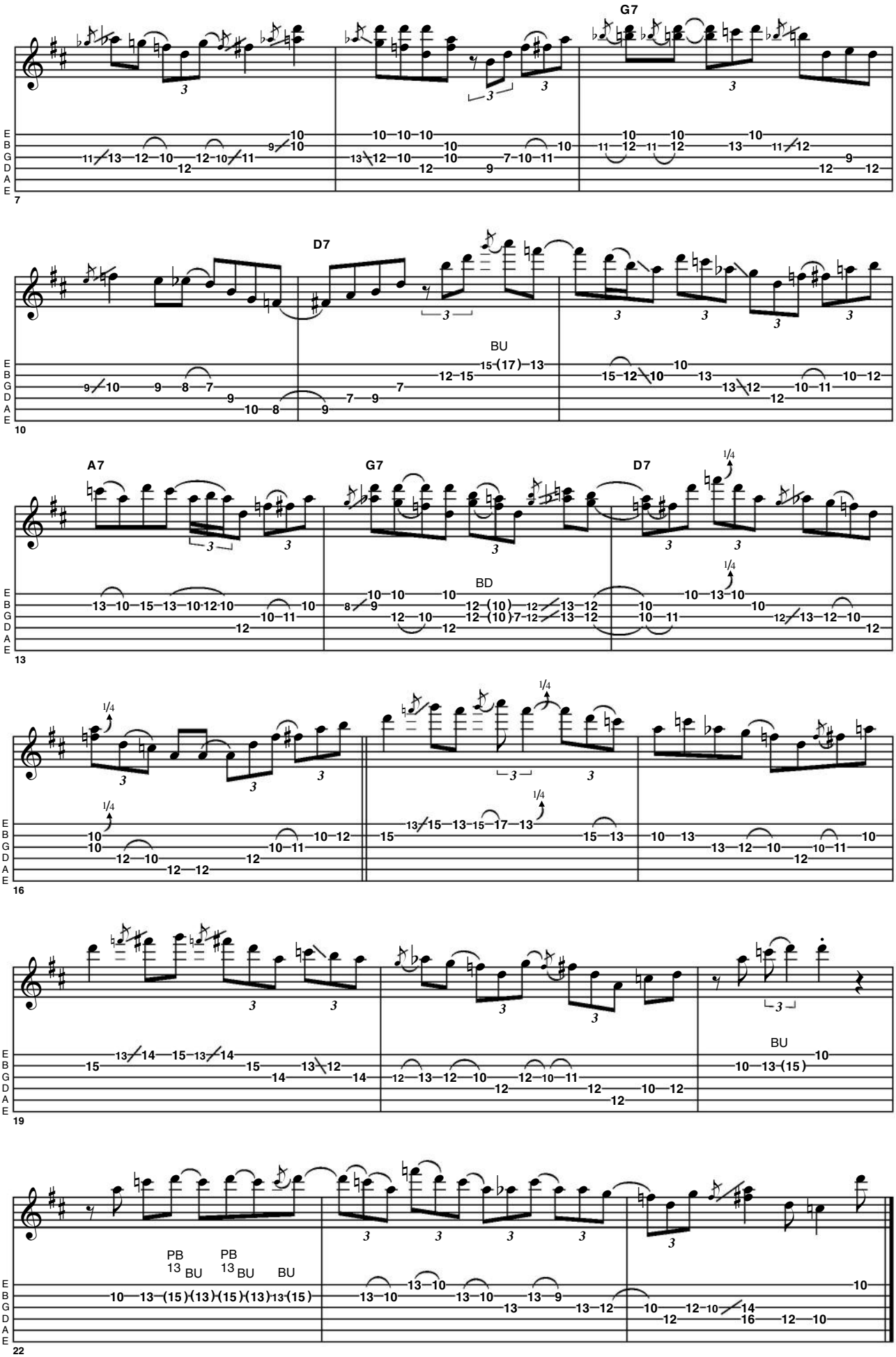
PLAY



DUKE ROBILLARD SOLO

Our solo develops the example lines and uses many of Duke's approaches to improvisation. He would rarely pour in as many signature ideas as this in one of his solos, as he's usually more measured, but we've done it this way to show the many different facets to his playing.

PLAY



G7
D7
BU
A7
G7
D7
BD
PB
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PB
BU
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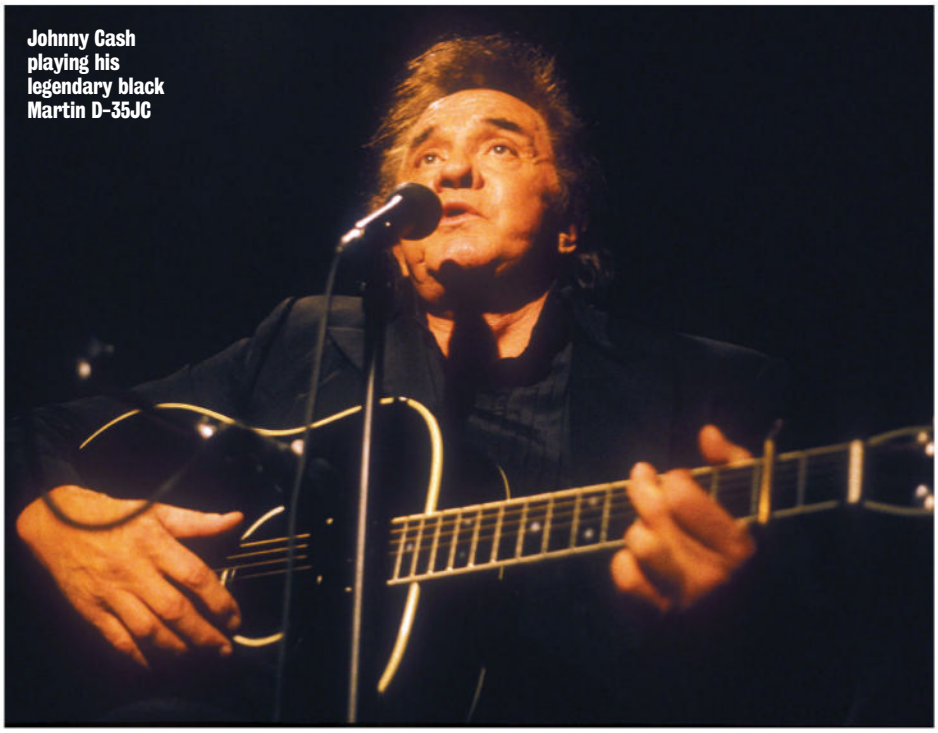
JOHNNY CASH

ON VIDEO

This month **Stuart Ryan** checks out the simple but poweful 'pick and strum' style of the original outlaw country star, the fabled Man In Black.



Johnny Cash playing his legendary black Martin D-35JC

ABILITY RATING

★★☆☆☆ **Easy**

Info
Key: E Major
Tempo: 109 bpm
https://bit.ly/422PgWq

Will improve your
✔Strumming rhythm
✔Chord changes
✔Picking out bass notes

Think of country music and it's hard not to conjure up an image of the legendary 'Man In Black', original outlaw country legend Johnny Cash. His warm bass-baritone voice and relaxed yet tight strumming patterns are immediately recognisable and laid the foundations for country rhythm guitar in the decades that followed. His mournful songs of heartache, struggle and trouble put him alongside Hank Williams on the pedestal of country fame. Growing up in Arkansas in the 1930s Cash started his working life in cotton fields at the age of five and would have learned the tradition of the 'work song' from an early age singing along with his family and fellow workers. Guitar lessons came courtesy of his mother and a friend and by age 12 he was already writing songs.

After a spell in the army Cash set out on his musical career in the early 1950s with the 'Tennessee Two', guitarist Luther Perkins and bassist Marshall Grant. Perkins' country/rockabilly lead style married perfectly with Cash's more traditional stripped back, strumming-based accompaniment and although they started off performing gospel music soon they took on rockabilly as their main sound.

Listen to Cash staples like Folsom Prison Blues, I Walk The Line, and Ring Of Fire (actually written by June Carter and Merle Kigore) and you'll hear Cash's simple yet effective rhythm guitar parts at play. Driving, tight and often percussive he locked in with the snare to create a big sound that heralded the arrival of a harder approach to country music. Perkins' lead guitar and fills were given the perfect foundation in Cash's driving acoustic playing.

Cash's rhythm playing initially seems simple, as there are open chords and a basic strumming pattern. There are challenges though, and while the alternating basslines that punctuate each chord seem straightforward, hitting the correct bass string each time is harder than it seems. His style demands a relaxed strumming hand and an even dynamic on each strum - lose control here and your playing will be all over the place dynamically, and rhythmically. You also need stamina to keep this part going so try playing this chord sequence for five minutes and see if any fatigue sets in on the strumming hand. This piece follows the classic Cash strumming sequence of '1 and 2 and a 3 and 4 and a'. Try the following pattern for this type of strumming - 'down down down down up'. You almost want to view yourself as a percussive instrument when playing in this style, as if you are an extension of the drum kit. This style is ruthlessly efficient as a practice tool – put the metronome on or record yourself with my backing track and you may find some crucial timing issues are exposed. Simple isn't always as simple as it seems

NEXT MONTH *Stuart gets to grips with the iconic acoustic style of* ***Bob Dylan***

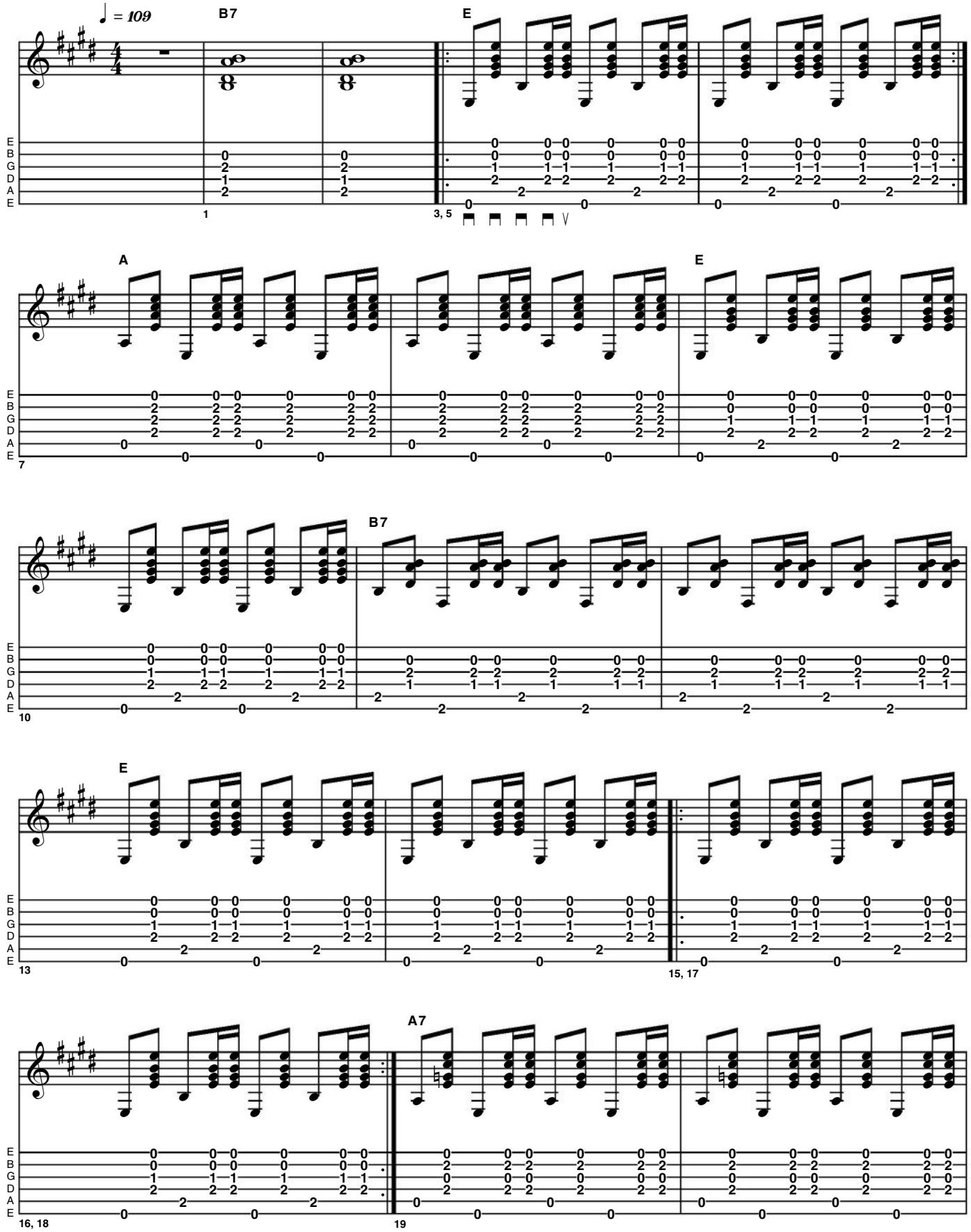
Get the Tone

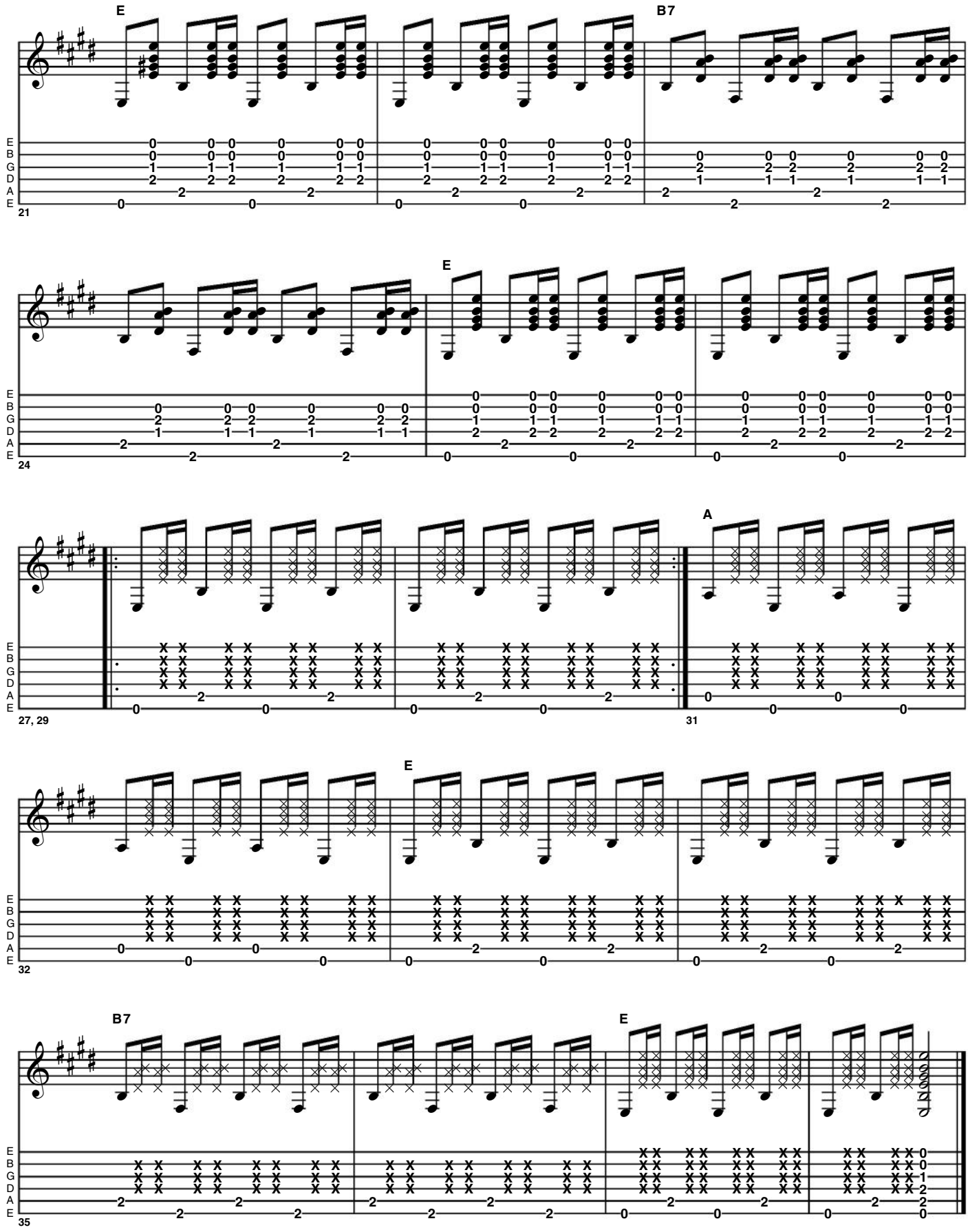
There's no getting away from it, an American classic is first choice for this strumming style, and a big one at that! Of course, any acoustic will suffice. Cash was most often seen with Martin dreadnoughts – D-28 and D-35 mainly, though he also played Gibsons and could be seen with a J-200 in the late 1950s. I recorded this on a Martin Custom Shop Expert 1937 D28.

TRACK RECORD To really hear the raucous side of Cash's country guitar style check out the legendary live albums, Johnny Cash At Folsom Prison (1968) and Johnny Cash At San Quentin (1969), where Johnny and Luther hold it together brilliantly under testing conditions. At the other end of the spectrum listen to American Recordings (1994) with producer Rick Rubin, where we see Cash's more vulnerable side.

MEDIAPUNCH INC / ALAMY STOCK PHOTO

STUDY PIECE **JOHNNY CASH**

Bars 1-16: Cash added interest to chords with his 'boom-chick' alternating bassnotes in between strums. A relaxed strumming hand gives each down and upstroke equal force so the part doesn't sound uneven. From **bar 7** the bassline moves from a sixth to fourth-string pattern on the E Major chord to a fifth to sixth-string pattern. There are two main basslines played on chords like this: root/5th and root/3rd or a combination of these. Here we are using root/5th.

STUDY PIECE **JOHNNY CASH**

Bars 17-34: Cash's acoustic rhythm 'trick' was to mute the strings to emulate the sound of a snare drum or a train on the tracks. To do this either hold the chord shape in place and release the pressure on the fingers before striking the strings, or rest a finger across the strings to mute them - the third finger works well here.

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MATTEO MANCUSO

ON VIDEO

VIDEO

JTC

In this **JTCguitar** column you are treated to four licks from the Italian maestro showcasing the dexterity that classical fingerstyle affords jazz and fusion phrases.

ABILITY RATING

★★★★★ **Advanced**

Info	Will improve your
Key: Various	✔Classical style picking
Tempo: Various	✔Legato playing
https://bit.ly/422PgWq	✔String crossing

Matteo Mancuso has been a pretty hot topic in guitar geek circles for a while, but with Steve Vai's glowing endorsement and his NAMM show appearance this year he's now starting to reach a much wider audience. So sit back for a few minutes, click 'play', and prepare to be amazed!

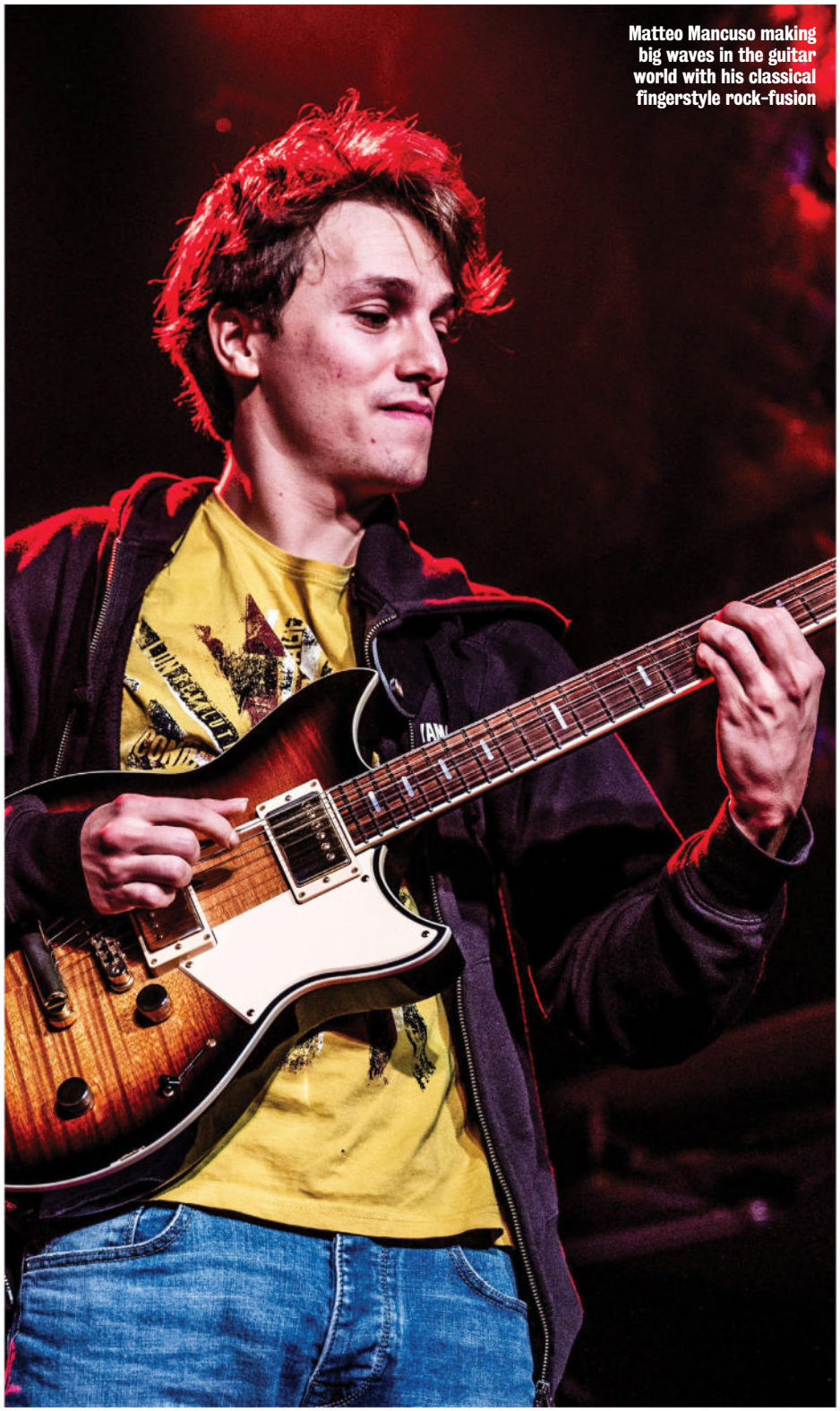
Probably the most noticeable thing about Matteo's playing is his use of classical style fingerpicking on what we might term electric shred-style fusion guitar. Fingerpicking on electric is not unusual in itself (hello Nashville!), but Matteo's approach has much more to do with the flexibility and independence that classical fingerstyle provides him with... and then some!

"Of course it's not all about technique, but it's difficult not to focus on that aspect at first"

Of course it's not all about technique, although it's difficult not to focus on that aspect of his playing at first, because frankly it is quite mind-blowing. But look deeper and you'll notice how Matteo's stunning picking hand dexterity enables him to access a much wider range of melodic contours and interval combinations than most of us could ever imagine. Combine this with seamless legato in his fretting hand, and almost unbelievable coordination between the two, he can switch effortlessly between rippling arpeggios, angular string-skipping, and flowing sax-style lines.

In the JTCguitar package Next Level Fingerstyle, Matteo demonstrates several aspects of his unique soloing style, all played on his beautiful Yamaha Revstar guitar.

NEXT MONTH *JTCguitar brings us three hybrid picking licks from* ***Claudio Pietronik***



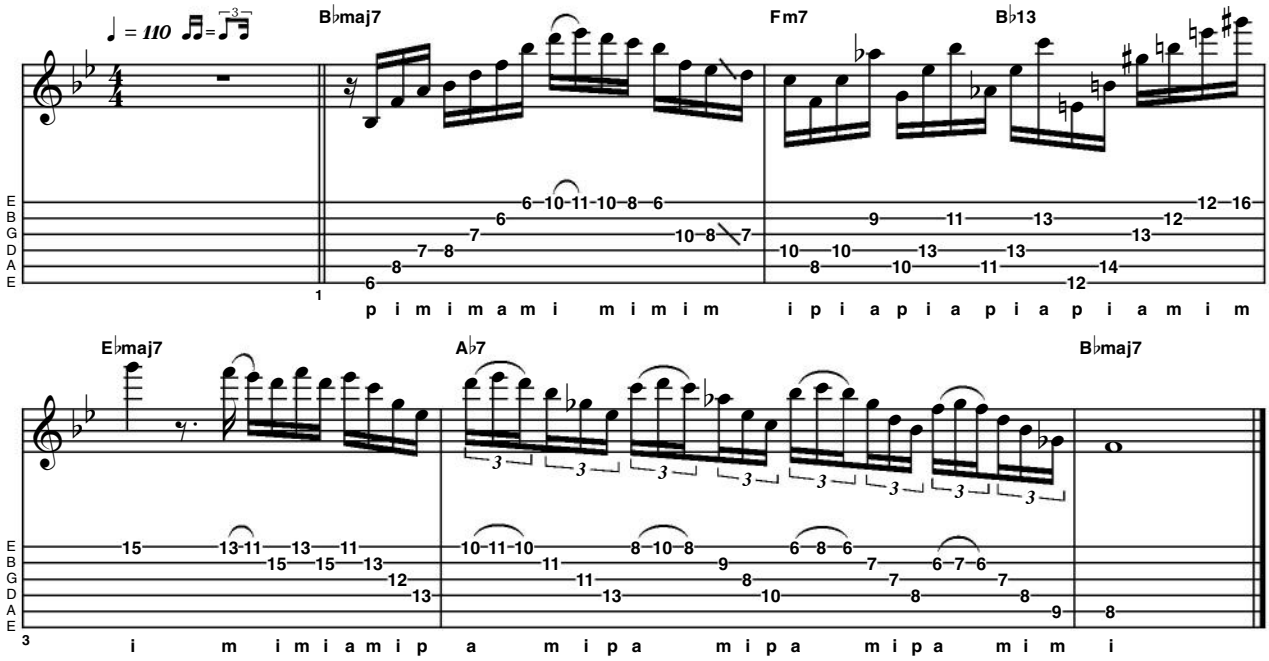
Matteo Mancuso making big waves in the guitar world with his classical fingerstyle rock-fusion

ROCKRPIX / ALAMY STOCK PHOTO

EXAMPLE 1 **ARPEGGIOS AND MORE #1**

Let's start with that amazing arpeggio prowess. We start in B♭ Major, then a II-V-I move takes us to E♭ Major. Most of this is diatonic (staying within key), but Matteo plays an E Major arpeggio (tritone substitution) over B♭13. Finally, there's a sequence-based line in A♭ Lydian Dominant (A♭-B♭-C-D-E♭-F-G♭).

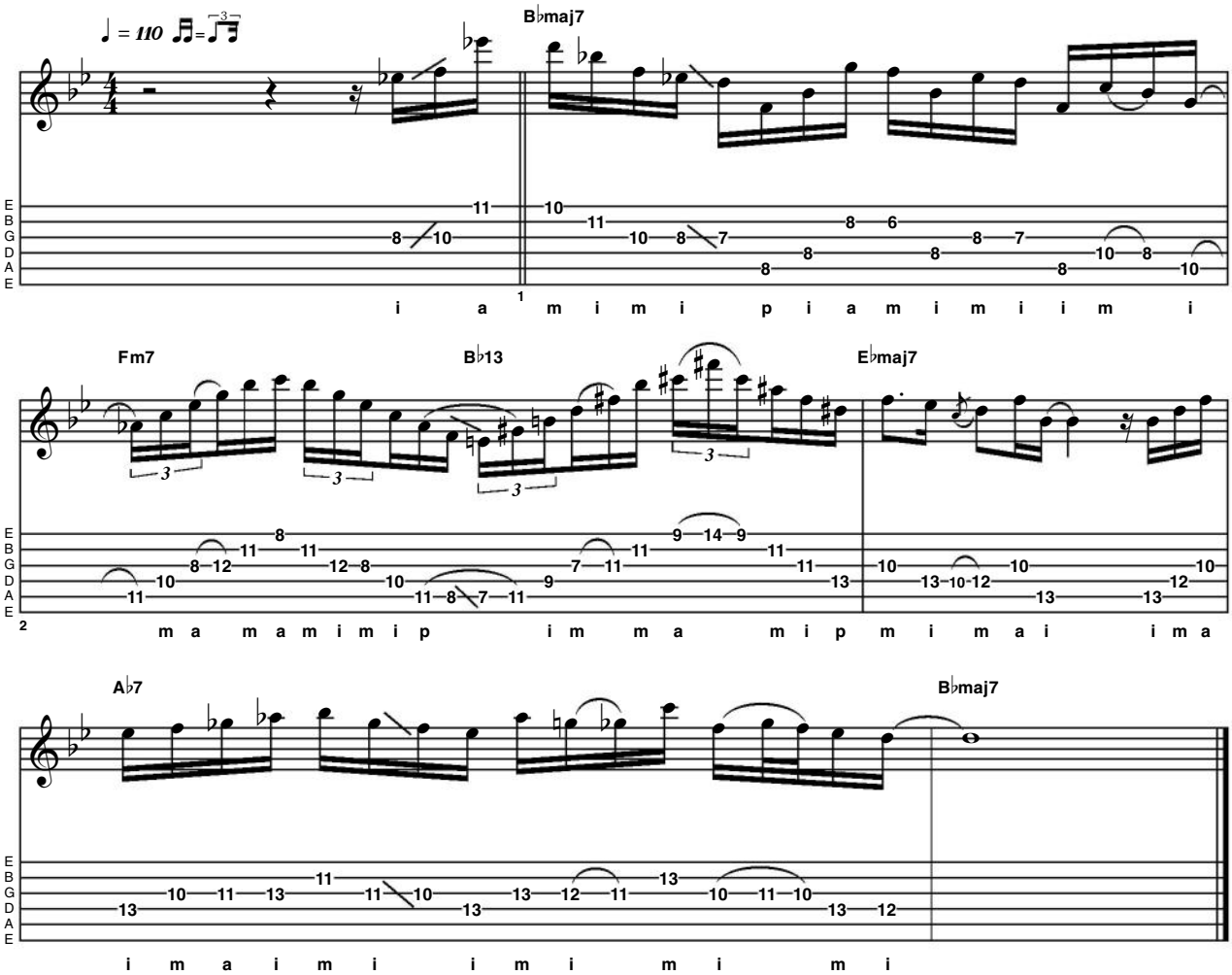
PLAY



EXAMPLE 2 **ARPEGGIOS AND MORE #2**

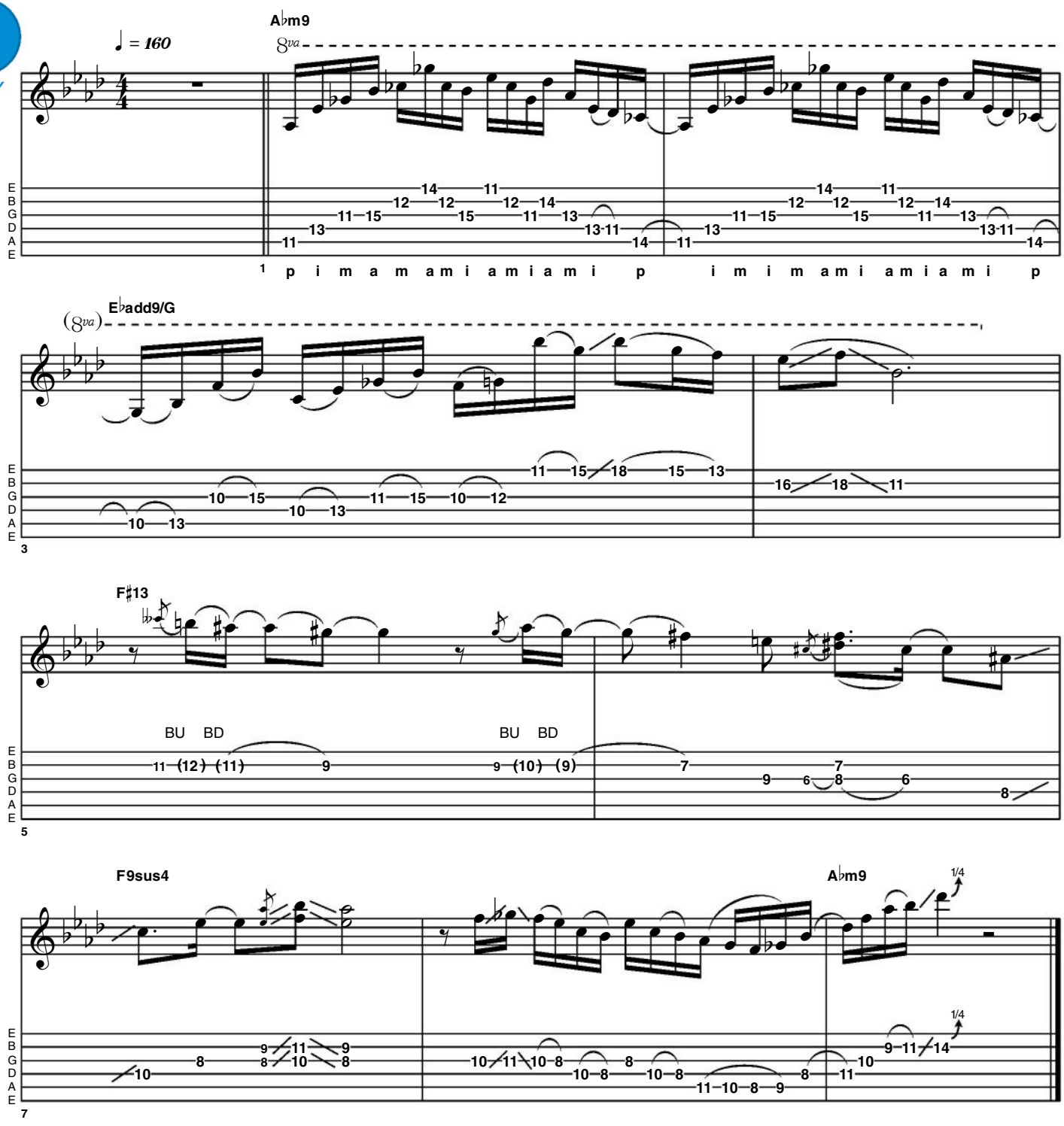
Using the same chord progression as example 1, Matteo starts diatonically, playing around the B♭maj7 and Fm7 chords. Again, he uses tritone substitution over B♭13, extending the E7 arpeggio into F# Major (the E Lydian Dominant sound again).

PLAY



EXAMPLE 3 ARPEGGIOS AND MORE #3

The backing track is harmonically more involved this time, shifting quickly through several tonalities, but anchored by a chromatically descending bass. Matteo starts with rippling A♭m9 and E♭maj9 arpeggios, and then goes a little bluesy in F# Dorian (F#-G#-A-B-C#-D#-E) and F Dorian (F-G-A♭-B♭-C-D-E♭).

PLAY

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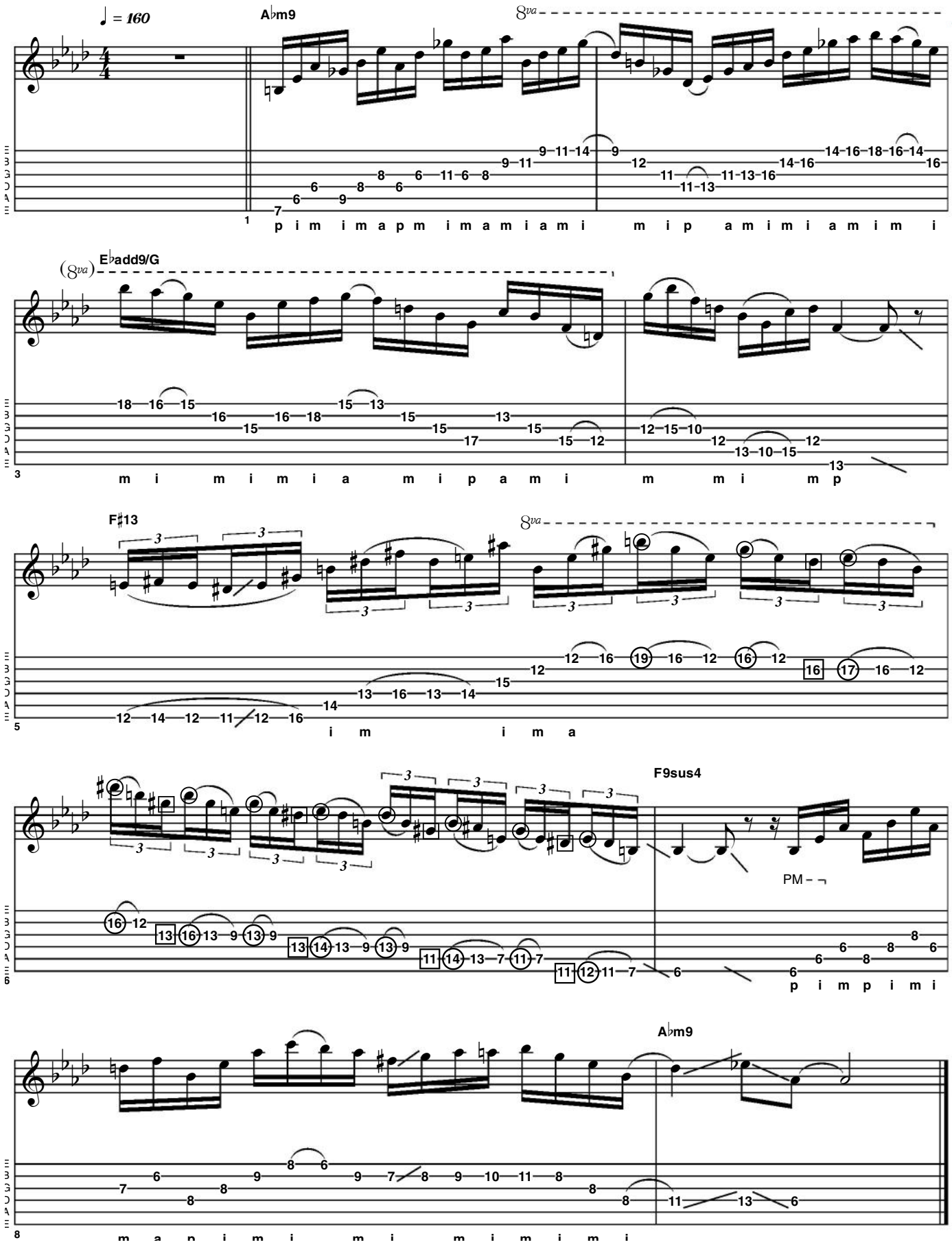
EXAMPLE 4 'TURNING ON A SIXPENCE'

This one's a monster! The harmonic material is essentially the same as example 3, but Matteo shows off the 'turning on a sixpence' freedom of his arpeggio technique. He uses lots of stacked 4th intervals this time, and there's a Greg Howe–style F# Dorian tapping line in bars 5-6.

PLAY

KENNY WAYNE SHEPHERD AND JOHN MAYER

Stuart Ryan concludes his series with 10 intro examples from two titans of modern blues, certain give your fretboard chops a thorough workout.

Brought to you by...

FUNDAMENTAL CHANGES

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔ Blues-rock phrasing
Tempo: Various	✔ Blues chord playing
https://bit.ly/422PgWq	✔ Melodic blues soloing

This month I'm looking at the styles of two modern blues players from my book 100 Essential Blues Guitar Intros. First up is Kenny Wayne Shepherd, a blues artist who also incorporates harder rock elements into his playing. But Shepherd is a consumate bluesman at heart. Inspired by seeing Stevie Ray Vaughan play he began to teach himself by ear. His intro licks can be technically challenging with uptempo, burning phrases that may take some work.

John Mayer's blues combines many elements of the greats; he has drawn from BB King's vibrato and ryhthms, Eric Clapton's more rock-based approach, and Stevie Ray Vaughan's attack and speed. He is a hugely versatile musician who covers various blues styles so in his examples I've opted to explore his approach on a blues with a funky, swing feel.

NEXT MONTH *Americana and its great players feature in the next series with* ***Stuart Ryan***

Get the Tone

Shepherd and Mayer use Dumble amps and Strats but try a Fender style amp tone with the overdrive set on heavy gain for Shepherd and light drive for Mayer. Use the above settings for Mayer and add a drive pedal for Shepherd.

Kenny Wayne Shepherd has a fast and fiery style that's packed with musicality

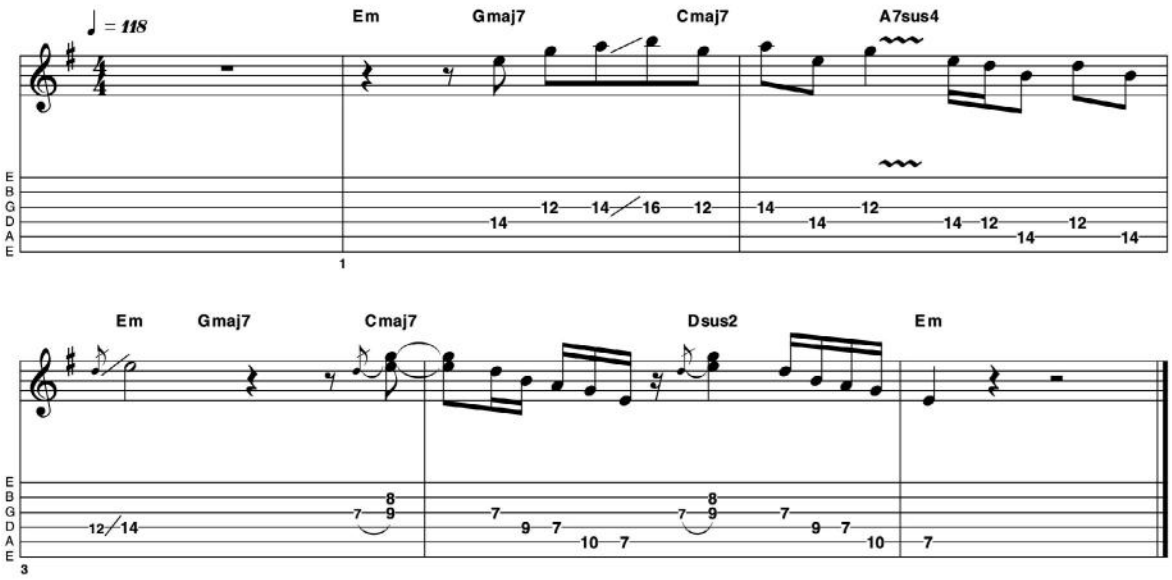
TIM MOSENFELDER/GETTY IMAGES

TRACK RECORD If you are new to Kenny Wayne Shepherd then start with 1997's Trouble Is for his earlier, more SRV-inspired playing. But to see how his style has evolved check out his latest release, Dirt On My Diamonds, Volume 1. For John Mayer's bluesier, Hendrix-influenced style his live album Try is great. But do also listen to John Mayer Trio Live in Los Angeles, with Steve Jordan (drums) & Pino Palladino (bass).

KENNY WAYNE SHEPHERD

EXAMPLE 1 MINOR PENTATONIC SOLOING OVER CHANGES

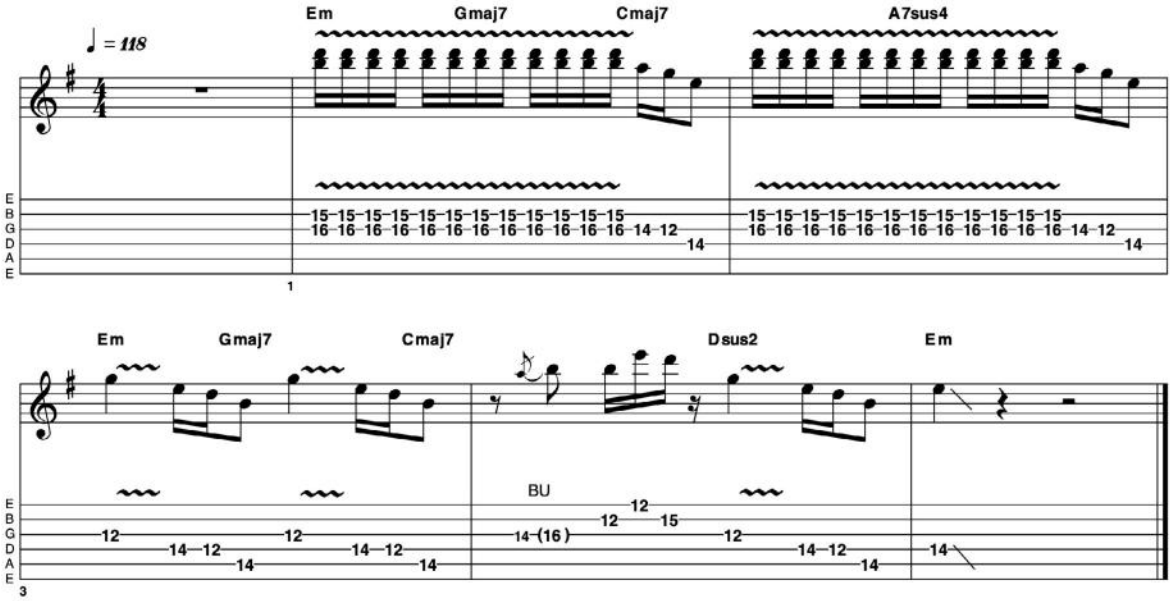
Shepherd's gain-heavy lead tone helps when playing these licks, so try more of a rock overdrive than a typical light crunch blues tone here. This example is a good alternate picking workout and showcases Kenny's typically tight, clean rhythmic phrasing over colourful chord changes.



PLAY

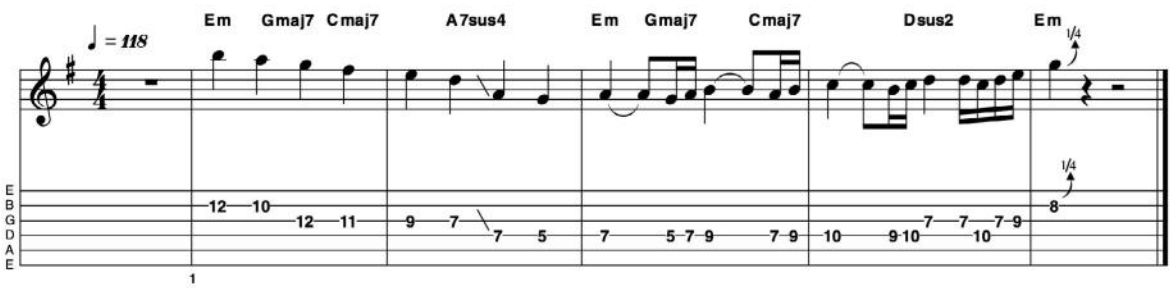
EXAMPLE 2 DOUBLE-STOPS

The double-stop lick in bars 1-2 needs some vibrato applied to it to bring it to life so make sure you shake that fretting hand. It also needs quite a heavy picking-hand attack so you may need to work on your fretting-hand muting here.



PLAY

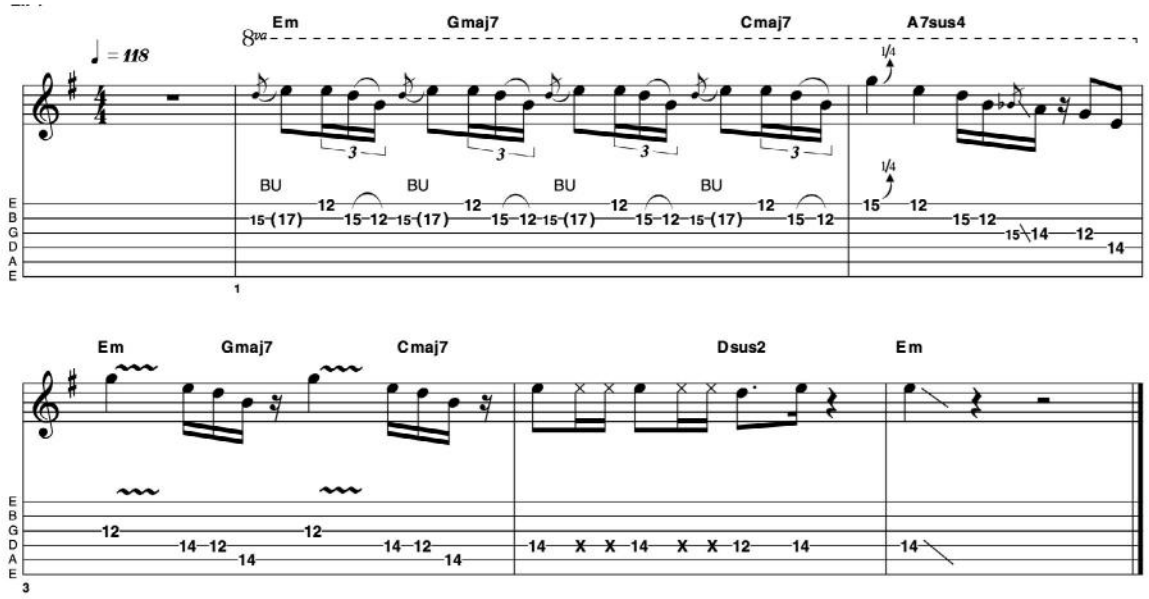
EXAMPLE 3 NATURAL MINOR SCALE USAGE

This example uses the E Natural Minor scale (E-F#-G-A-B-C-D) to create this melodic phrase. Also note how the rhythms are cohesive and consistent so it sounds more like a top melody line than a simple lick.

PLAY

EXAMPLE 4 BLAZING BLUES PULL-OFFS

Shepherd plays technical phrases like this with a precision and accuracy that you more commonly find in rock players. The lick in bar 1 features repeating triplet motifs that create quite a challenge. When you have this phrase down try replacing the pull-off on the second string with picked notes for a more defined sound.

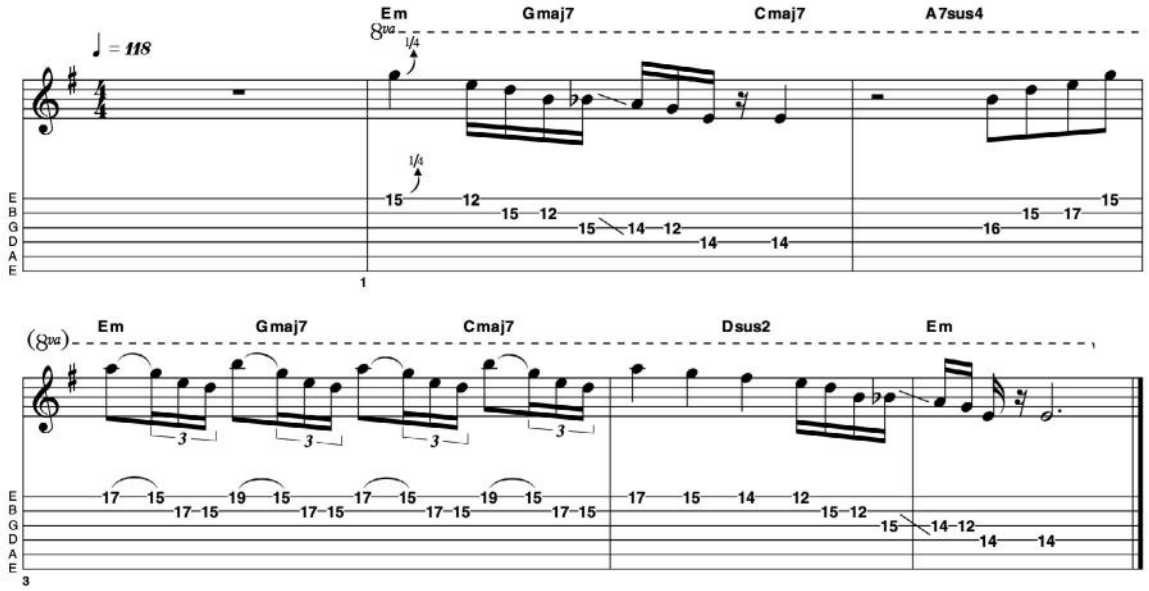
PLAY



EXAMPLE 5 16THS, EIGHTHS AND TRIPLETS

This final KWS phrase contains a demanding lick in bar 3 owing to the triplet rhythm on the 'and' of each beat. To play this use the third finger for any notes on the 17th fret, the first finger for notes on the 15th fret and the fourth finger for notes high up on the 19th fret.

PLAY

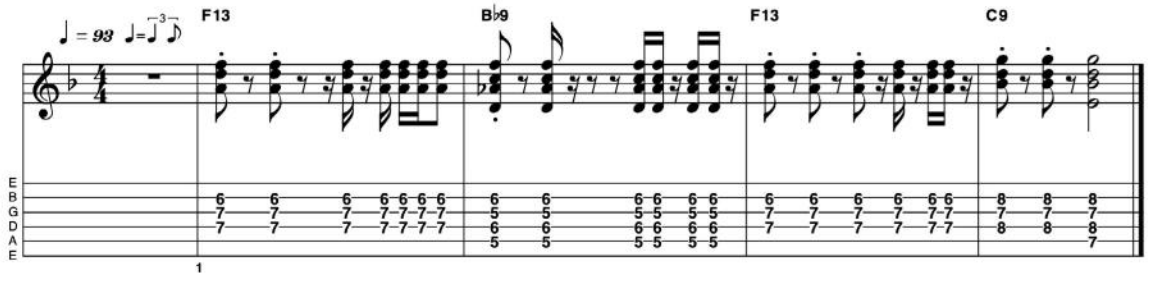


JOHN MAYER

EXAMPLE 6 SOPHISTICATED CHORDS

John Mayer has a great chord vocabulary so in his playing you will encounter far more sophisticated voicings than you will from many other blues players. Play this example with a relaxed, loose picking-hand wrist so you can get get the required 'bounce' off the strings.

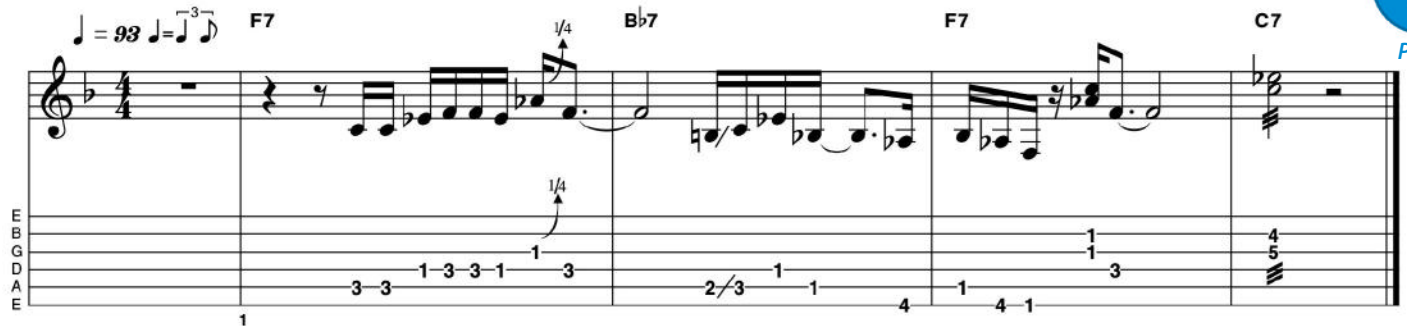
PLAY



EXAMPLE 7 **MINOR PENTATONIC LOW STRING PHRASING**

The following example is built around the F Minor Pentatonic scale but the jumpy rhythms and tempo make it a great alternate-picking workout. Keep the picking wrist relaxed and loose so you can play every note wihout tensing up.

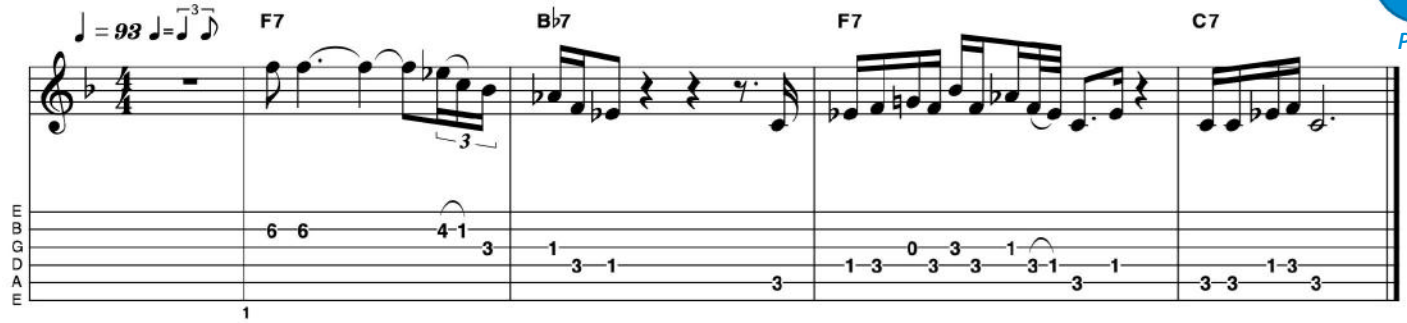
PLAY



EXAMPLE 8 **ADDING FLAIR TO THE MINOR PENTATONIC**

This phrases is also based around the Minor Pentatonic scale with the brief addition of the 9th interval courtesy of the open third string in bar 3. The two rapid, choppy phrases will be a great workout for the fretting hand.

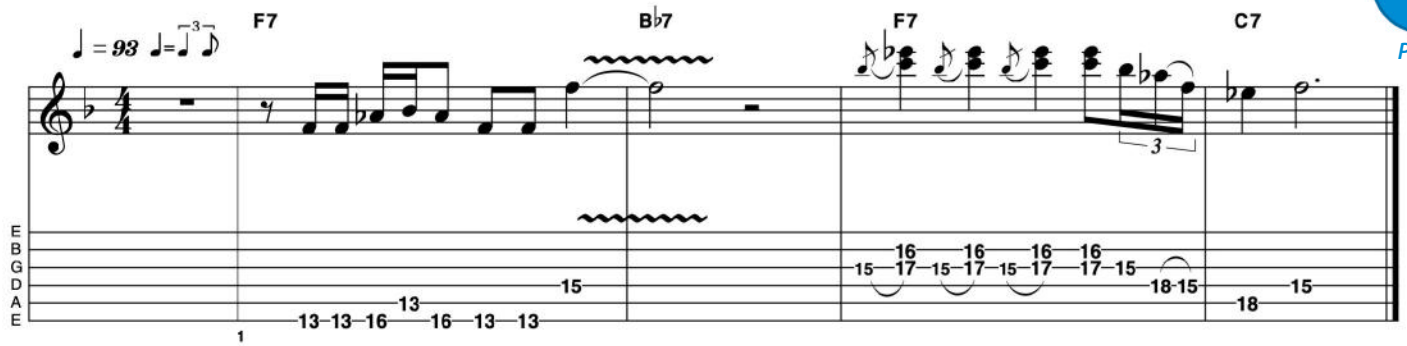
PLAY



EXAMPLE 9 **CALL AND RESPONSE**

This lick shifts up the octave but starts with more position playing in F Minor Pentatonic and that choppy rhythmic feel. In bar 3 you can see the Hendrix influence with the double-stop ideas; the hammer-ons and pull-offs within the double-stop are a challenge worth spending some time on.

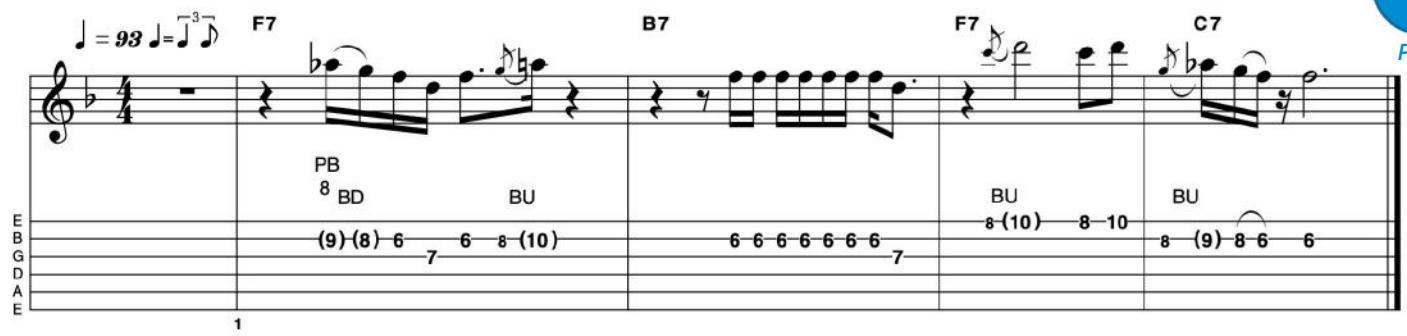
PLAY



EXAMPLE 10 **COUNTRY-STYLE BENDS AND REPETITIVE PICKING**

There's a country influence to Mayer's playing that results in him sometimes playing fun licks with a real Major feel. This phrase is based around F Major Pentatonic scale and is driven by the country-esque phrasing so make sure you adhere to the pre-bend and release notated in bar 1.

PLAY



FAST LEAD LICKS

Brought to you by...
RGT@LCM

This month **Simon Barnard** showcases some approaches to inject speedier lead licks into your repertoire and breathe new fire into your playing.

Eddie Van Halen was brilliant at pulling out sudden bursts of speed

ABILITY RATING

★★★★☆ **Moderate/Advanced**

Info	**Will improve your**
Key: A Minor/C Major	✔ Legato technique
Tempo: 100 bpm	✔ Alternate picking
https://bit.ly/422PgWq	✔ Tapping and sweep picking

Having a set of fast lead licks is a useful tool to add some flair and spice to solos. Quite often, these licks may sound a lot harder to play than they actually are, creating quite the illusion for the listener. There are many techniques, many of which have been covered in this series, that work well for playing fast lead licks. Legato is a great example of this. Even a simple two-note trill played at speed can sound flashy. Adding a third note takes the excitement up a notch. Combining the picking hand to add some tapped notes takes things even further. Not only does this sound flash and enable fast licks to be played with some ease, it also looks incredibly cool!

Of course, there are other techniques which can be employed. Fast alternate picking can be tricky when navigating multiple strings at speed. However, playing single-string licks with alternate picking can be much easier for the picking hand, although still requiring an element of coordination to make sure both hands sit together in unison. Sweep picking is another example that can be modified to allow fast licks to be played at speed. Five or six-string sweeps can be hard to play, although three-string sweep picking licks are much easier. Triadic sweep picking licks can be repeated multiple times in the same position, again creating the illusion of technical prowess.

The best and most musical way of incorporating these kinds of licks into your repertoire is to fuse them with more melodic phrases. For example, ending a line or section of a solo with a fast lick or indeed series of fast licks is a great way of adding excitement. The movement from a slow or mid tempo melodic phrase to something with a little more flash and virtuosity will usually sound more musical (and ear catching) than when compared to blazing streams of fast notes. However, there are numerous players and listeners who like long bouts of fast, stamina straining phrases. It's akin to a Formula 1 race or exhilaratingly long fairground ride!

The following five examples show how the techniques mentioned earlier can be used to create fast lead licks. All of the examples are written in the key of A Minor and I would urge you to transpose them into different keys so that you can be as versatile as possible. For the study piece, I opted to use the relative Major of A Minor, which is C Major. With these keys being so closely linked, you will notice that some of the shapes and positions are the same. Therefore, any of the licks found throughout the examples and study piece can be used over both A Minor and C Major keys. Now, grab your guitar and get down to learning this month's examples and study piece!

NEXT MONTH *Simon demonstrates how to add weight to your solos using* ***Double-Stops***

Get the Tone

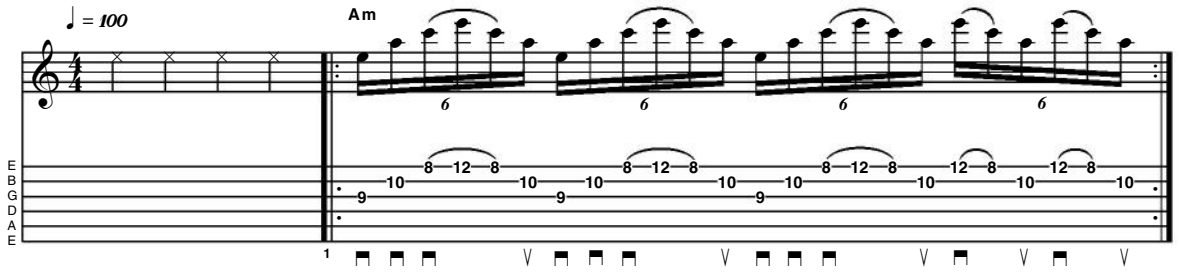
For the examples I used a bridge humbucker through an overdriven amp with extra gain from an overdrive pedal. I then added delay and reverb. Any bridge pickup will work well for a biting rock tone, although some fast players, including Gary Moore and Steve Morse, are as happy playing fast on the neck pickup (try it!). Add reverb and delay to taste.

TRACK RECORD Great examples of fast lead licks include Van Halen's Eruption, Steve Vai's For The Love Of God, and Marty Friedman's solo in the Megadeth classic Tornado Of Souls. The late Shawn Lane was a very fast player (fastest ever?) but also check out John Petrucci, Yngwie Malmsteen, Guthrie Govan and Matteo Mancuso. Gary Moore was known for speed too: listen to his solos on Still Got The Blues.

PAUL NATKIN/GETTY IMAGES

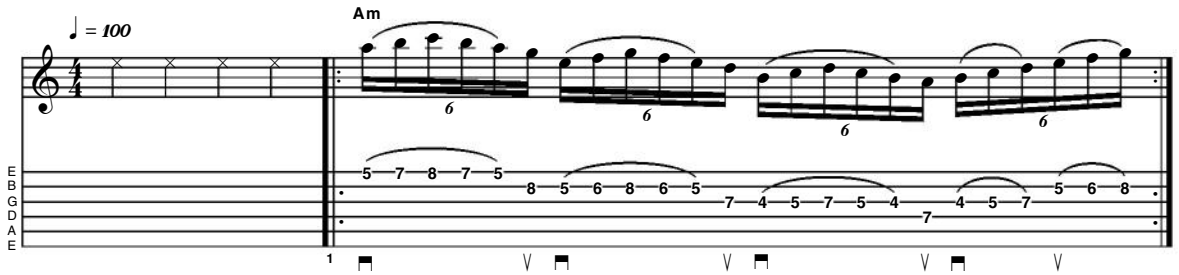
EXERCISE 1 SWEEP-PICKED ARPEGGIOS

This three-string sweeping example is based around an A Minor arpeggio and is a great repetitive lick to add to your repertoire.



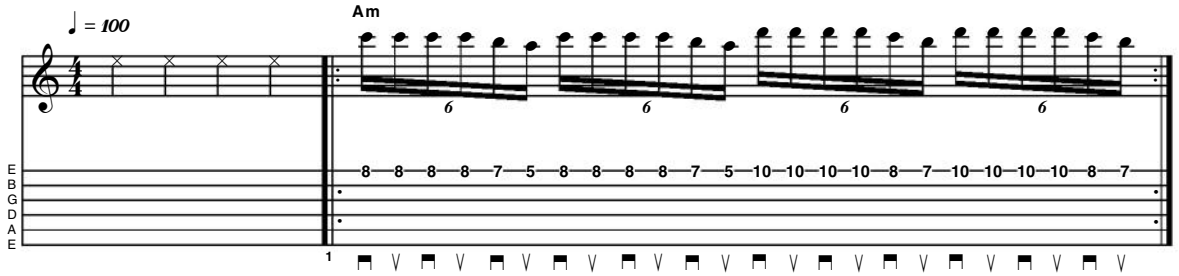
EXERCISE 2 LEGATO

The A Natural Minor scale is used here in a descending sequential legato lick, which can be moved up and down the neck using a variety of shapes and patterns.



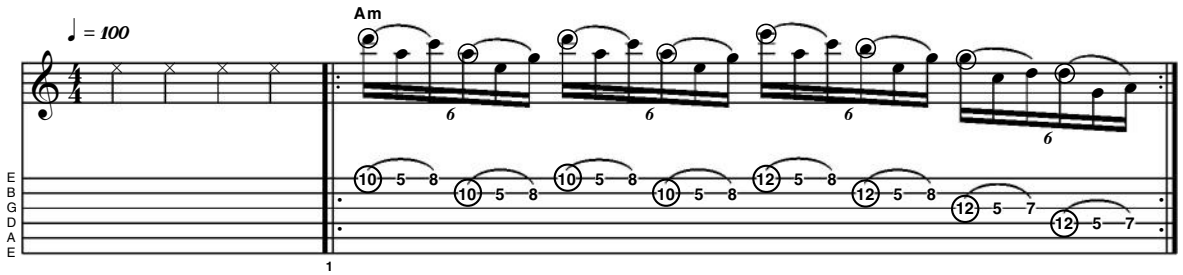
EXERCISE 3 ALTERNATE PICKING

This alternate picking lick uses the A Natural Minor scale on one string. The trick here is to make sure that both hands are coordinated and fluent.



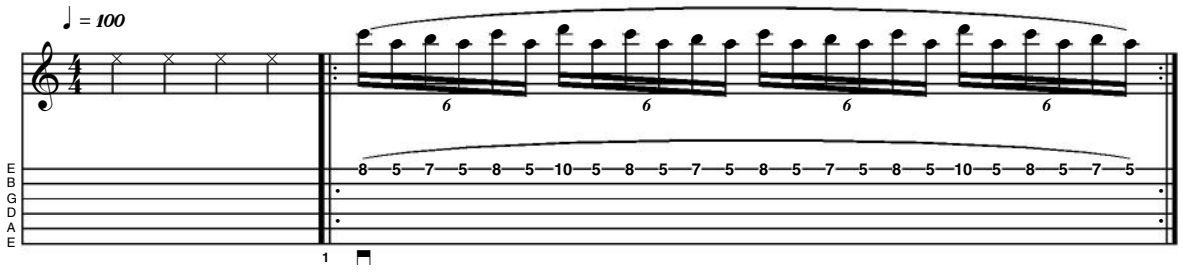
EXERCISE 4 TWO-HANDED TAPPING

This A Minor Pentatonic tapping lick can add some impressive flash to your playing. Again, coordination is the key to sounding slick and confident.



EXERCISE 5 SINGLE-STRING LEGATO

Milk this single-string repetitive legato lick for as long as your fingers can hold out for. It's perfect for posing on stage with your picking arm held high, Jimi style!

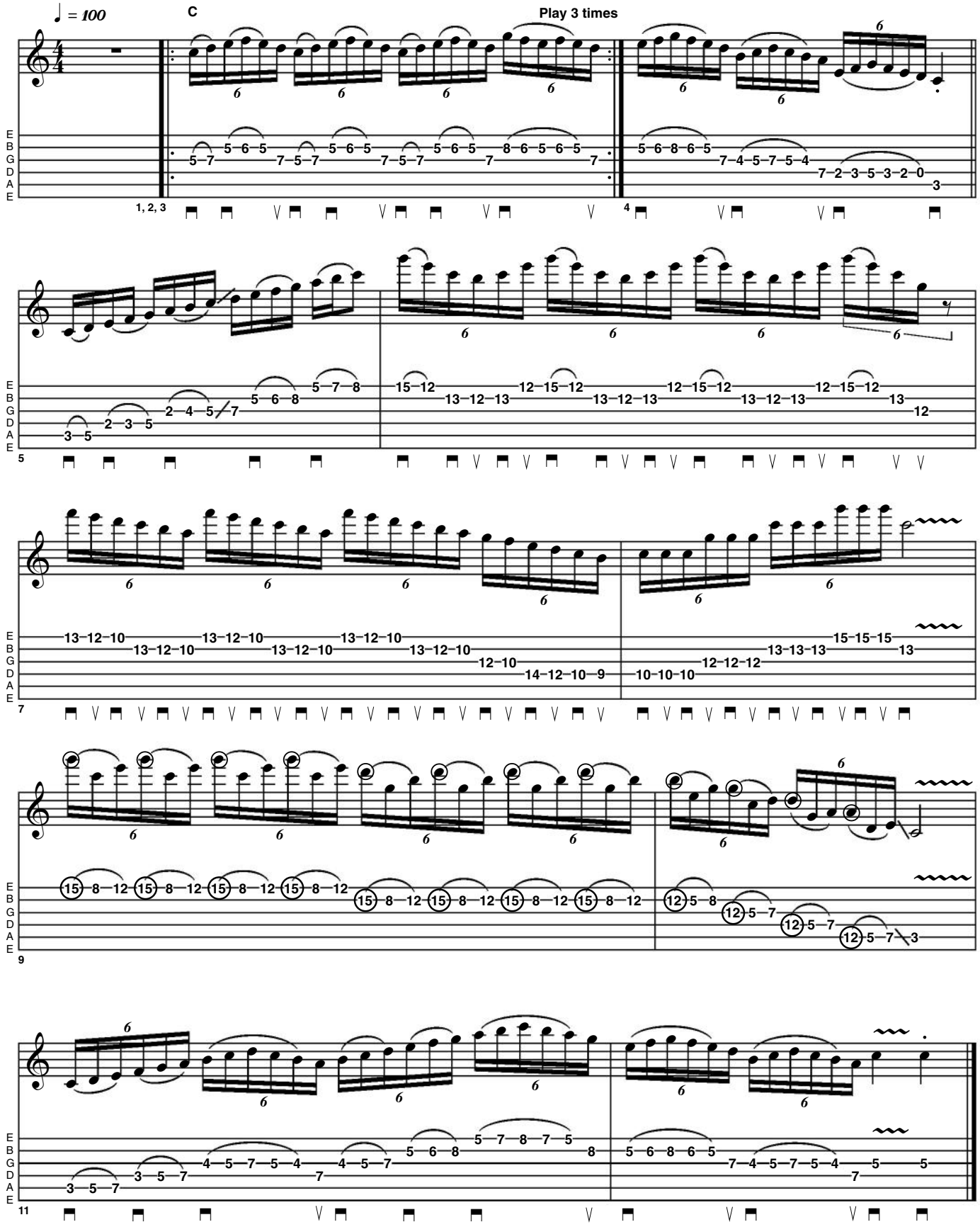


PLAY BACKING

AUDIO https://bit.ly/422PgWq

STUDY **PIECE**

Bars 1-4 We kickstart this piece with a legato idea. Aim for consistent timing and phrasing so that the lick locks in with the backing track. **Bar 5** starts off the main solo with an ascending legato scale run before a frantic Cmaj7 lick featuring alternate picking in **bar 6**. **Bars 7-8** feature more alternate picking, which you might find challenging. If so, just drop the tempo with a metronome to build up to the required speed if needed. **Bars 9-10** feature a series of Pentatonic based tapping licks as a contrast to the previous alternate picking line. Accuracy and consistent phrasing and dynamics are key here. **Bars 11-12** close our piece with some more legato ideas using a slippery three-notes-per-string C Major scale idea. Ensure that your hands are coordinated and that the lines sound even.



NEW ALBUMS

A selection of our favourite guitar releases, including ***Album Of The Month...***

ALBUM OF THE MONTH

PHILIP SAYCE
THE WOLVES ARE COMING
(Forty Below Records) 10/10

For fans of high-energy blues-rock, Philip Sayce takes some beating. His Strat's battered appearance is testament to how strong a player he is with the ability to bend, hammer and pick with blazing fireworks through to the softest of ballad-serving touches. The Wolves Are Coming is a masterful album of strong songs played with passion and stunning tones. That Bitches Brew is a stomping Hendrix-opener, filled with heavy riffing and huge dynamics. The swagger of Lady Love Divine has an infectious chorus and stinging solo. Babylon Is Burning features guitar and vocal unison melodies plus great rhythmic punches. Wah guitar drives Your Love's mid-tempo groove, party-like chorus and UniVibe solo. Chill-out comes with It's Over Now with tasty Curtis Mayfield styled chording. With Blackbirds Fly Alone, don't be fooled by the strummed acoustic intro, as Philip's electric lead chops are full on for the outro. Overall, the album has a nostalgic, late 60s/early 70s feel with a production that's powerfully organic. For blues-rock fans, this is one of the most 'must hear' albums for 2024. It's that good! (JS)

BUFFALO NICHOLS
THE FATALIST
(Fat Possum) 9/10

Rootsy acoustic blues is central to Buffalo Nichols' music and the eight tracks on his new album show outstanding musicianship. Driven by personal reflections, it's a worthy follow-up to his 2021 debut with exquisite fingerpicking and slide guitar that complements his close mic'd vocal delivery. Modern production and the rustic low-tuned guitar work fuels You're Gonna Need Somebody On Your Bond, a Blind Willie Johnson song worthy of repeated listening. Love Is All has rich chords, clever open-string pivoting and popping natural harmonics which show another side of Buffalo's guitar approach. Turn Another Stone features great country-esque strumming, singing fiddle lines and deft acoustic solo. Syncopated Carter-picking drives The Difference, a song with a rich narrative that his vocal delivery makes most appealing. The old and the new blend well on The Fatalist Blues, as deep-pitched vocals and some slick slide make it almost cinematic. This is a richly vibrant album that should appeal to every fan looking for their next new source of blues integrity. (JS)

DAN WILSON
THINGS ETERNAL
(Proper Music Distribution) 9/10

This vibrant US jazz guitarist blends facets of George Benson and Pat Martino, with his own gospel based stylings. His fourth album as leader, Things Eternal is fuelled by a core band of organ, bass and drums with the music comprising interpretations of classics plus two originals. Since A Hatchet Was A Hammer is one of the two, and its pleasing warm and clean neck pickup timbre keeps him traditional while his playing shows great taste both chordally and in solos. Eleanor Rigby gets quite the facelift - smokey Fender Rhodes provides the backdrop as Dan states the melody with tasty embellishments before shifting into a swing groove driven by the bass, with melodic shifts and a nice rhythmic solo. The uptempo Bird Like nods at Charlie Parker and is quite the roast as they roar through the changes. Dan sure can pick! For a more chilled vibe, album closer is Let Your Soul Be Your Pilot, a Sting classic that gets a gospel blues treatment with Dan playing great chord passages and an emotive solo. (JS)

FRANCIS DUNNERY'S IT BITES FD
LIVE FROM THE BLACK COUNTRY
(Magenta) 9/10

It Bites was a shining, UK prog band from the late 80s, fronted by Francis Dunnery. The group released three albums full of great songs and musicianship. Decades later, Francis presents a new version of the band (he's the only original in the six-member lineup here) with this live release filmed and recorded in Wolverhampton. Across two CDs (plus Blu-Ray with the bigger package) the classic songs are performed with much vigour and attention to the original versions. While Francis' vocals drive things along, it's his intriguing guitar playing that's clearly still stunning. From the riff-heavy All In Red to the rocking Positively Animal, the Diminished tinged lines within Sister Sarah to the beautiful lead licks on Leaving Without You are just the tip of the iceberg. And that's before mentioning the fan fave instrumental Charlie, a pretty chord tapping marvel using his unique tapboard and an echo. As for the prog-tactic Once Around The World, the nearly 17-minute presentation is a rich journey that demonstrates Genesis to Allan Holdsworth influences as well as Dunnery's ability to shift stylistic gears with virtuosic precision. Roll on the new It Bites FD album! (JS)

JOHN SMITH
THE LIVING KIND
(Commoner/Thirty Tigers) 9/10

When your album racks up more than 100 million plays on Spotify, you can be fairly certain that you've found your niche as a performer. Such is the case for John Smith, whose sixth album, The Fray, not only scored highly on the streaming site, but also proved immensely popular in the physical sales division, too. Teaming up with producer Joe Henry, John began writing The Living Kind in early 2022 and recorded at Henry's studio in Maine last year. Done mainly live in the studio, the album is a gloriously intimate portrait of a songwriter at the peak of his powers. The guitars include vintage pieces belonging to the studio, Smith's beloved Fyldes and his new discovery, Mule electrics. Opener Candle sets the mood with tracks like Trick Of The Light and Lily as notable highlights. Watch out for some UK dates later this year. (DM)

STEVE HACKETT
THE CIRCUS AND THE NIGHTWHALE
(InsideOut Music) 9/10

Steve Hackett currently balances his live dates between early Genesis tracks interspersed with tunes from his solo years. And with Genesis Revisited doing extremely good business worldwide it makes perfect sense to keep the home fires burning by frequently refreshing the newer material. Such is the case with The Circus And The Nightwhale, a concept album featuring the trials and tribulations of a character called Travla. In typical Hackett fashion it's a luscious, orchestrated affair featuring signature heavy guitar riffs (think Squonk from Trick Of The Tail) and moody ballads, as with Found And Lost. The prog side is never far away, as with the superb Enter The Ring, and of course Hackett's melodic guitar is present throughout. Probably his most ambitious project to date, and it's a stunner. (DM)

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE VIDEO #1

MODERN LEGATO
With Jamie Hunt

Jamie demonstrates how to use minimal picking to create streams of cool and impressive sounding lines.

CLASSICAL VIDEO

JOSÉ FERRER
El Amable

Declan Zapala arranges this jaunty piece from the Spanish composer, translated as The Amiable Fellow.

FEATURE

THE CROSSROADS
Eric Johnson

John Wheatcroft shows why EJ is so revered, using intervals, Pentatonic sequencing, and cool chord voicings.

FEATURE VIDEO #2

ULF WAKENIUS
Seven jazz licks

John Wheatcroft tabs out some amazing licks from the Swedish jazz virtuoso. Prepare to be knocked out!

Stretch out your chops with some super-slick...

COUNTRY-BLUES-ROCK!

Andy Saphir brings you a stunning lesson that's right up his country-blues-rock street. Using the Minor Pentatonic plus Major 3rd and flat 5, with a slice of Mixolydian for good measure, provides a set of notes that sounds smart, impressive, and super musical. Miss it at your peril!

Albert Lee • Brent Mason • Brad Paisley • Dickey Betts • Clarence White• Vince Gill • Keith Urban • Ray Flacke

Allan Holdsworth - shred
Five stretchy legato licks

Tasty soloing -
The ultra-tasteful Peter Green

Bob Dylan - acoustic
Pick it like the protest song king

Americana
New series from Stuart Ryan

JTCguitar
Three hot rock licks from Gus G

Improve your...
Double-stops playing

STYLE STUDIES & MORE

Muddy Waters - blues
Lowdown and moody licks

Extreme - rock
Riff & solo like Nuno Bettencourt

Metallica - metal
Two James Hetfiled style riffs

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips and Albums!

NEXT ISSUE ON SALE WEDNESDAY 3RD APRIL 2024

NOTE: CONTENTS SUBJECT TO CHANGE

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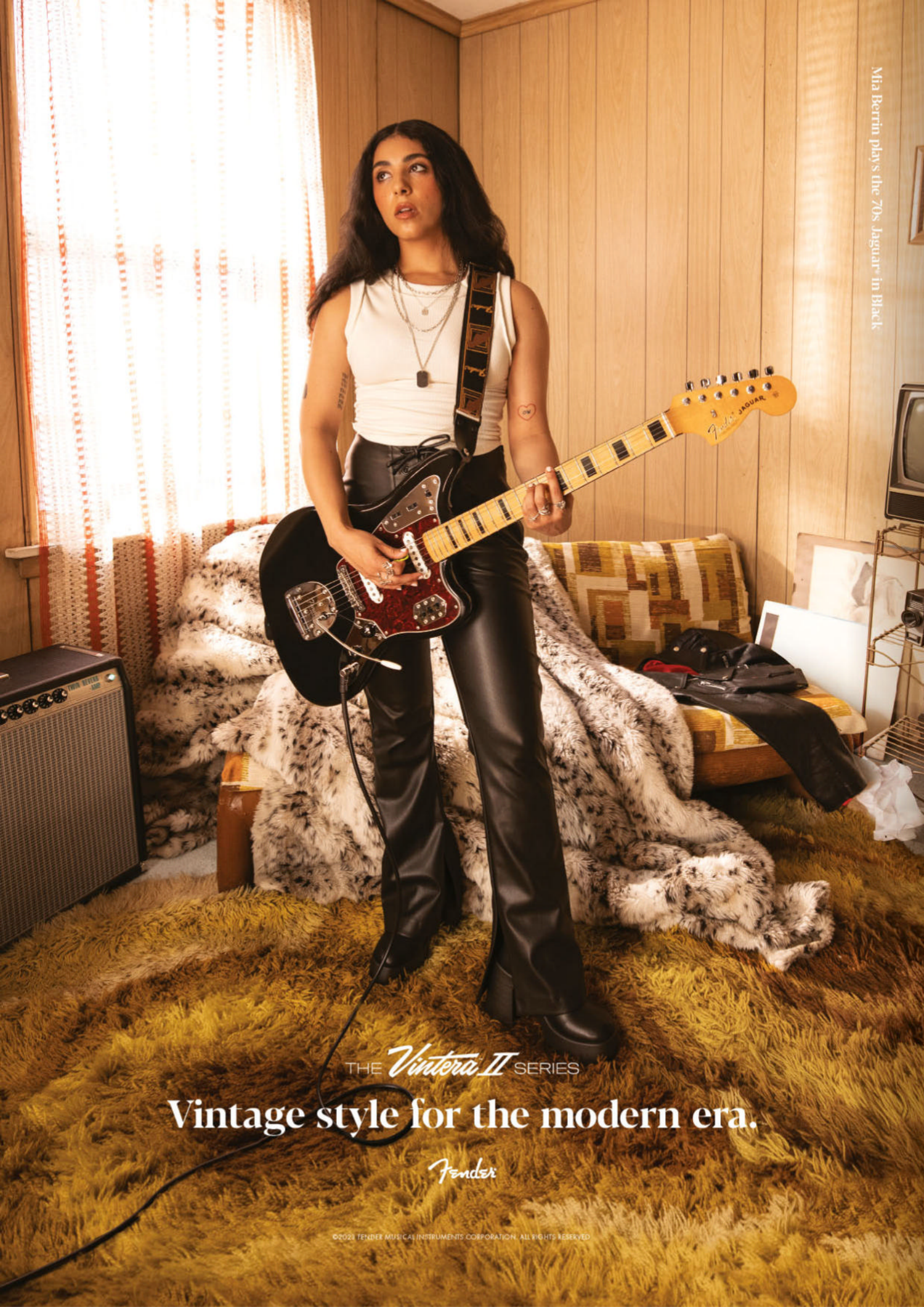

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ERNIE BALL
THE SOUND OF SMOOTH
ERNIE BALL
SHORT SCALE GROUP 1
FLATS
ELECTRIC BASS FLATWOUND
2800
50
70
90
110
THE SOUND OF SMOOTH
ERNIE BALL
SHORT SCALE GROUP 2
FLATS
ELECTRIC BASS FLATWOUND
2801
45
65
85
105
THE SOUND OF SMOOTH
ERNIE BALL
MEDIUM LIGHT GAUGE
FLATS
ELECTRIC GUITAR FLATWOUND
12
16
24
32
INTRODUCING NEW STAINLESS STEEL FLATWOUND
ELECTRIC GUITAR & SHORT SCALE BASS STRINGS